

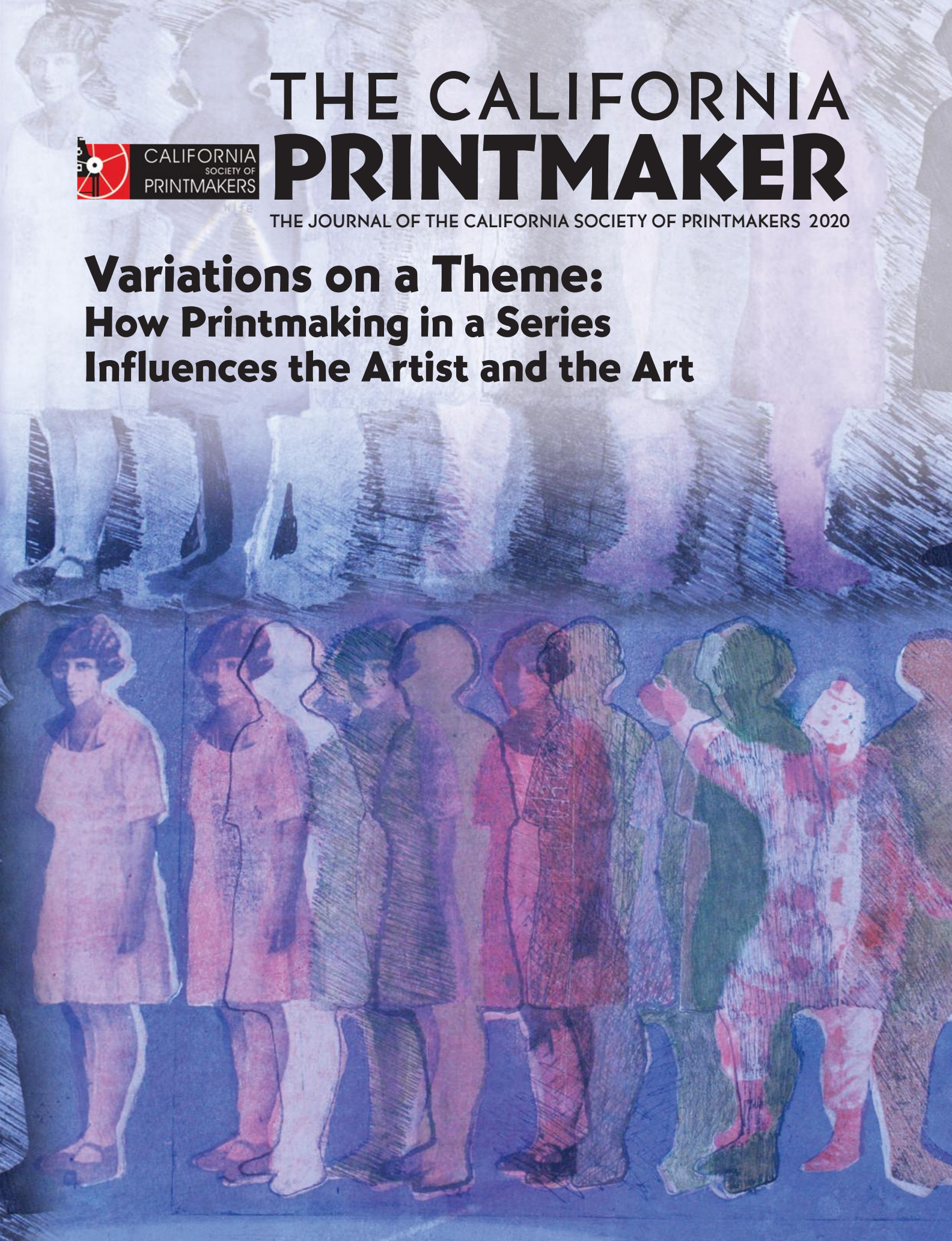


CALIFORNIA
SOCIETY OF
PRINTMAKERS

THE CALIFORNIA PRINTMAKER

THE JOURNAL OF THE CALIFORNIA SOCIETY OF PRINTMAKERS 2020

Variations on a Theme: How Printmaking in a Series Influences the Artist and the Art



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CSP 2021 JOURNAL

About the next journal...

The topic will be *Color and Printmaking*. We are interested in how working with color helps you express your ideas, discover new directions and develop a cohesive body of work. We are also interested in your process, including methods and materials.

We invite submissions. Contact bobroccoart@gmail.com. Please spread the word!

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Front cover, top, *Ladies in a Line/Wife (Bertha)*, bottom, *Ladies in a Line With Clown (Bertha)*, monoprint with pronto plate lithography and acetate insert, 22" x 15", 2005

Back cover, top, *Ladies in a Line With Clown (Bertha)*, bottom, *Ladies in a Line/Wife (Bertha)*, monoprint with pronto plate lithography and acetate insert, 22" x 15", 2005

EDITORIAL STATEMENT

Experience making impressions over time helps the printmaker to explore the idea of what they are trying to say. As this year's journal shows, working in a series promotes the artist's personal story. Variation involving the same image allows playing with the elements of design, especially color, value, shape and line. Other concepts explored are movement through space, the passage of time and the use of scale. Also, alternative forms of the image permit risk taking, as emotional weight is spread across many images. Juggling multiple ideas keeps us open to new ones and ultimately promotes a unity of expression. We present the work of fourteen artists from five different countries that each show their unique expression. The process and materials used may vary, but each artist, in their own way, says something unique.

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ABOUT CSP

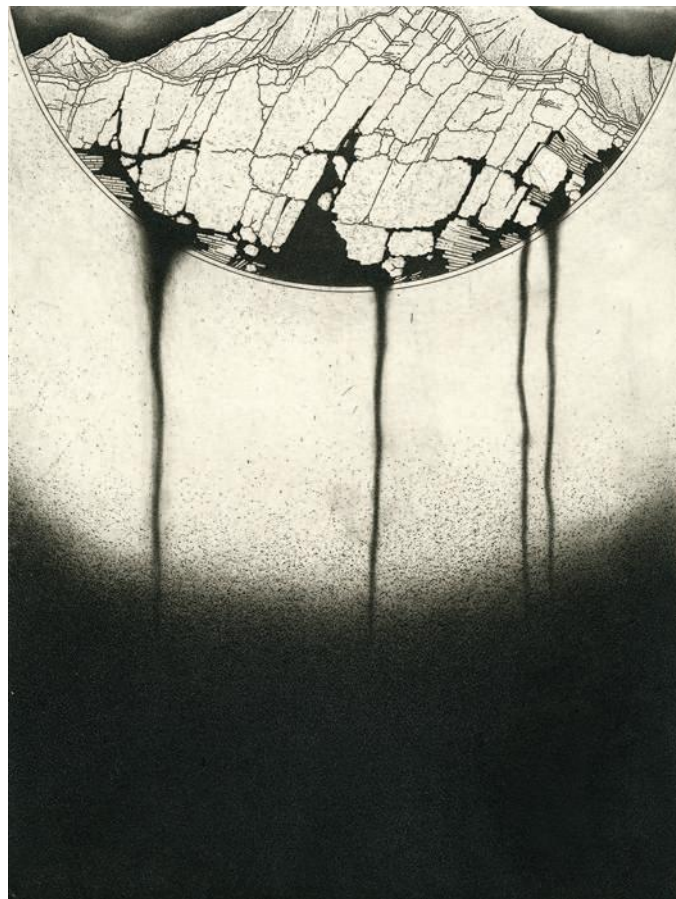
It is with much enjoyment that we present another edition of The California Printmaker. Thanks to the journal committee in their efforts with this publication, and to everyone who contributed to the intriguing contents.

The California Society of Printmakers has been productive as of late. In this past year we have put on six exhibitions, and we welcomed a new residency hostess, Macy Chadwick, to our expanding artist residency program. She worked with Meghan Pohlod in her letterpress studio, Max Stadnik worked with Mary Marsh on risograph, and Thomas Wojak worked with Noah Breuer on screen printing. As our organization grows we'd like to welcome all our new members and support their motivations to get involved with CSP. We have a strong following of printmakers from around the world and we are grateful to all our members who help to make this organization what it is.

As we move forward we plan to unveil a new website and continue to offer outstanding exhibitions, workshops, tours, and demos. We will also be working with the Graphic Arts Workshop in San Francisco to offer artists an opportunity to make prints in their well equipped studio.

Our volunteer board of directors does an amazing job with all the details, large and small. It has been an honor to be a part of this hard working team of artists. We look forward to expanding and connecting with the community.

Best regards,
Dan Harrison



SERIALITY AS STRATEGY AND TECHNIQUE

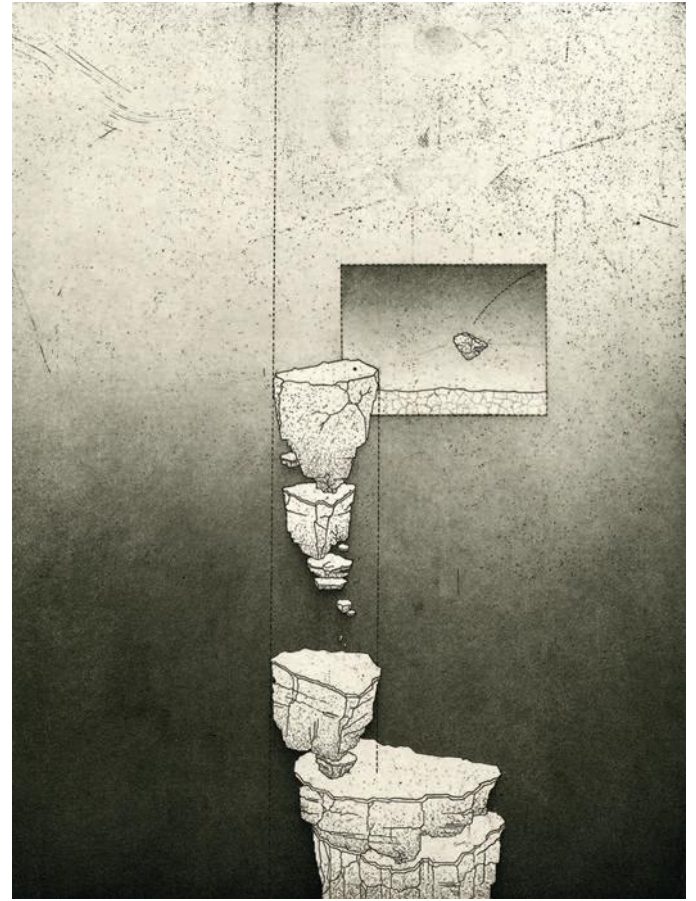
Jill Ho-You

Seriality, as a concept and action, is at the core of printmaking. Whether it be through the repetitive act of printing, or the technical processes needed to be followed in order to develop a matrix, the idea of a series of related actions, steps or ideas, informs the printmaking practice on every level. Working in series has become a critical way for me to think through and test ideas in my practice, as well as a practical way for me to maximize studio time.

I developed my preference for working in series during my first artist residency experience at Open Studio in Toronto, Ontario. Fresh out of graduate school, creatively burnt out and with no previous residency experience, I found myself navigating a new city and an unfamiliar studio with only a month to develop and make a body of work. I felt compelled to tackle new ideas and imagery. My graduate work had referenced the idea of “embodied memory”, the idea that the body retains memory and experience in its cells, tissues and genes. The work referenced historical anatomical illustrations, contemporary medical imaging (MRI, x-rays etc.) and traditional figuration in a fractured, abstract manner.

With the weight of only a month and expectations to fulfill a grant which funded the residency, I had to come up with something quickly, so I decided to combine my interest in anatomical illustrations with landscape and geologic imagery. The main motivation for this new approach was that I wanted the challenge of combining a new element in my practice with something familiar in a way that made visual and narrative sense. Drawing parallels between the landscape and the body over a series of five etchings allowed me to quickly try multiple visual permutations with similar elements. Working in a series allowed me to approach the same idea but in a variety of different representational strategies – some images were more illustrative and scientific in their approach, but others veered towards abstraction and surrealism. Committing to a series also allowed me to evaluate my own interest and commitment to the idea, forcing me to explore it repeatedly through my sketches and drawings. I believe if an idea has conceptual merit it will be psychologically “sticky”, meaning you will be motivated to explore it numerous times without too much internal questioning.

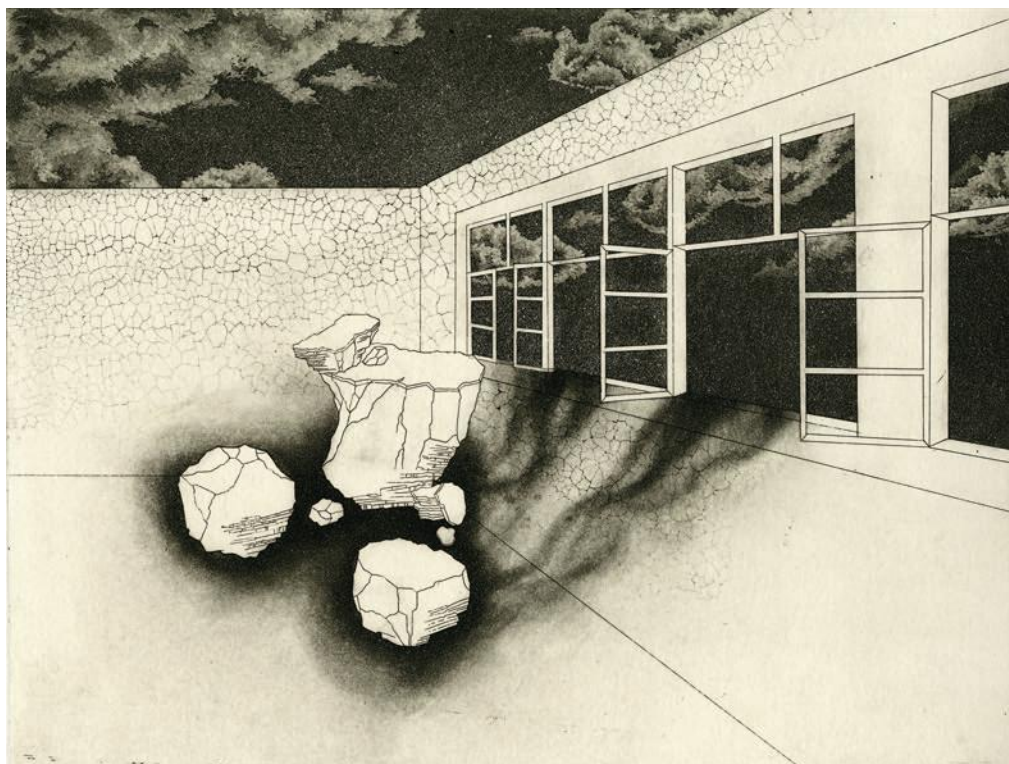
After completing this somewhat accidental series I was left to reflect on what these prints meant. I believe as artists we are naturally drawn to certain imagery and that with reflection and research we can expand and contextualize that initial interest into something that communicates



beyond our sole personal meaning. Making is the first step towards critical reflection for artists, and what we make should determine the avenues of research and creative inquiry we pursue. Working on this series forced me to question why I had made the anatomical/landscape connection initially. As my work previously dealt with the idea that memory is recorded in the body through our genes, bones and cells, I began to think of how the Earth has a similar type memory in strata of the rock and the molecules of soil, air and water. That led me to consider the ways in which the Earth remembers the damage inflicted upon it through pollution and industry, much like our teeth and bones record incidences of disease or physical trauma.

This first series of prints ultimately set the stage conceptually for two more series, both of which were also made in other one-month residencies. As I brainstormed towards the next residency, I started to realize that the first series represented the starting point of a chronological narrative that explored the history of the Earth from formation, to post-humanity, to its ultimate planetary destruction. Thinking about this narrative arc through the three series of prints was only possible because I was committed to the idea of a series, or sequence. The time I invested in the three series allowed the connections I was making between visual references and ideas to percolate into something conceptually more substantial.

Practically speaking, working in series has also helped with my productivity in the studio. Etching, with its peculiarities and the necessity of working in multiple layers to achieve visual richness, is like most print practices, incredibly time-consuming. Drawing on my experiences in short residencies I have made it standard practice to work in batches. For a series of works I will try to do everything in a group—polish and back, ground, draw and etch all my plates together, which is very time effective as it necessitates one set up/clean up for each activity. It also allows me to get a consistent etch across my numerous plates and equalizes certain uncontrollable factors such as temperature. In addition I can easily make changes or tweak images in response to each other as they develop. As is always the case in printmaking, errors occur, and I have found simultaneously working on a series of images helps me keep the work flowing—if I get frustrated or stuck on one plate, I can shift my attention to others and maintain both positivity and productivity. Psychologically, having a series of images to work on helps release some of the anxiety I feel when a print refuses to develop in the way I want it to. The need to create a single perfect image becomes less paralyzing when the idea is spread over a grouping of work. A series allows me to take more risks, both technically and formally, as I know my work will not be judged on a single image alone. In a series, the stronger images can bolster the weaker ones.



Some ideas burn bright but extinguish themselves quickly. Others require a longer, slower burn in order to reveal themselves to us. Creating a series or multiple series is a way to see if an idea has longevity and substance. It allows for a prolonged meditation on both the images and the concepts behind them. Strategically, a series also gives me permission to experiment, test out and explore all the possible formal and technical iterations of the idea without investing too heavily in one solitary object.

Artist Information

Jill Ho-You is an Assistant Professor in Print Media at the Alberta University of the Arts in Calgary, Alberta, Canada. Her practice explores the intersection of trauma, embodied memory and the environment through a mixture of print media, bioArt, installation and drawing. Her work has been exhibited internationally, including solo exhibitions at the University of the Arts in Philadelphia and at The New Gallery in Calgary, AB; along with numerous group shows such as at the Kyoto Municipal Museum of Art, Japan; International Print Center New York, NY and the National Taiwan Museum of Fine Art, ROC. She is the recipient of grants from the Canada Council for Arts and Alberta Foundation for the Arts; and of residencies at Open Studio in Toronto, ON and St. Michael's Printshop in St. John's, NL.

jillhoyou.com

Image Documentation

Absolute Zero V, etching, aquatint, spit bite and chine collé, 12" x 9", 2016

Absolute Zero I, etching, aquatint, spit bite and chine collé, 12" x 9", 2016

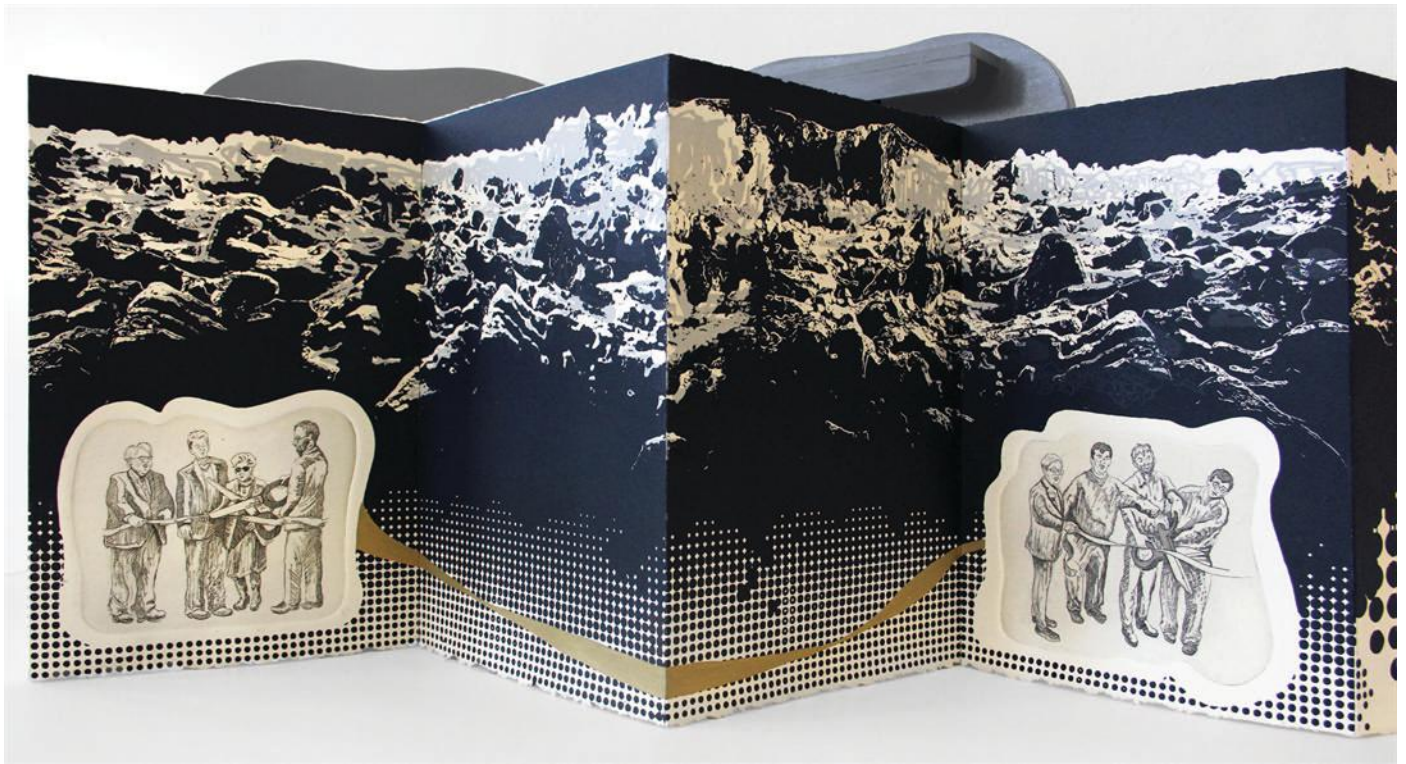
Natural History III, etching, spit bite and chine collé, 12" x 9", 2013



Absolute Zero IV, etching, aquatint, spit bite and chine collé, 12" x 9", 2016

In the Dust V, etching, aquatint, spit bite and chine collé, 12" x 9", 2015

Natural History I, etching, spit bite and chine collé, 12" x 9", 2013



THE VALUE OF ASKING "WHAT IF?"

Emily Stokes

Several years ago, as a new professor rerouting my life to northwest Iowa I found myself floundering artistically, unsure whether to pivot from a previous direction or scrap the past. Ultimately the pivoting option won. I pivoted, however, toward something that I had felt reticent to embrace in the past—the book form—despite my imagery's clear narrative implications. After years of resistance, I finally permitted the narratives zigzagging through my mind more freedom than a 15" x 22" sheet of paper. I let those stories ramble across long panoramas, front and back, cover to cover and committed to pursuing a series of these works. In doing so, I established more thematic continuity and improved my technical skills, while nourishing an interest that had been tabled for too long.

Aside from the occasional book arts project in college or graduate school, I always felt compelled to set aside what seemed like a weird inclination to make booklike things, and instead make something that fit within a frame. Emboldened by a new job and place, I asked "What if?" and dove into creating wooden boxes that mimic the structure of books. Five years ago, during my initial foray into this visual practice, I used prefabricated wooden boxes from the craft store as my main structures. Wanting complete ownership of the process, I began fabricating my boxes when I started *The Great Reveal* series two years ago. I have described the works in this series as book forms, boxes or sculptural prints on any given day. Although the

ambiguity of how to define the series lingers (I usually opt for the simplicity of boxes), I have let the visual structure be the common denominator among all works in the series. Each work shares a visual affinity with a hardcover book—sturdy enough to stand upright, with a spine anchoring two curved, wooden covers that shield the delicate paper sandwiched inside. When displayed, each 12" x 9" x 3" box is opened and a 41" accordion print, which compresses against the back cover between two wooden tabs, is removed and extended in front of the box.

With the structure established my focus turned to the content. As a transplant to small-town Iowa, I encountered a way of life at once charming, aspirational and troubling. While I value the merits of small towns as incubators for civic engagement and resourcefulness, the factory farms encircling these towns, yielding miles of feed corn for export and contributing to climate downturn, seem to contradict the towns' core identities as self-sustaining and exemplary. As I sketched ways to communicate these contradictions, I landed on several recurring symbols to build my visual language. I was drawn to the textures of hay, the neatly pruned rows of crops, the townspeople and especially those quaint signifiers of economic progress, ribbon cutting ceremonies. I began to wonder how I could use ribbon cutting scenes to unveil more than just a store's grand opening.

All of the boxes' exteriors are painted a plain or graded color, with the addition of silhouetted shapes representing some aspect of the print within, the curve of a ribbon or a group of ribbon cutters, for instance. Some of the prints feature an array of techniques including lithography, relief,



etching and digital imaging, while others feature only one. Every print includes some reference to a ribbon, whether as a strand of orange meandering through a landscape, or as an embossed organic shape populated by a handful of etched people wielding a giant scissors.

Last summer, as I worked on the three most recent additions to *The Great Reveal* series, I exclusively used screen-printing for its boldness and improvisational possibilities. I worked on the sketches for one box's image while I was printing another, and then would sneak off to cut wood and build new boxes while I waited for a screen to dry. Working on multiple boxes simultaneously freed me from becoming too absorbed in one project and provided the sense of variety my darting mind craves.

In the print from *The Great Reveal III*, a group of tourists stands on a platform overlooking a sea of plastic corn that stretches from one side of the image to the other. A little girl leans over the guardrail to point at the spectacle of yellow. In this as in all prints from the series, the wide horizon is a critical nod to the vast surroundings which sparked the work. Since each print measures 41" long and my exposure unit only accommodates a 20" frame, I developed a system to stitch together 3 images to make each panorama. The end result is scored and folded at every 5" increment and then stored in its wooden shell.

I am wary of calling anything that I create sculptural, as I tend to think of myself still as the young girl drawing mouse pictures at the kitchen table. Truthfully, however, I have learned how to operate any number of saws, squash my fear of the nail gun and register countless colors across three stitched images by taking on *The Great Reveal*. The uncertainty of how to describe what I am creating frustrates me at times, and I do yearn for the simplicity of works on paper. After all, it is hard to piece together an

accessible elevator speech for what it is that I am making. I believe that there is power in numbers though and with each new box I feel more pull to continue making them. It all began by shedding my doubts and asking "What if?".

Artist Information

Emily Stokes is an Associate Professor of Art and Gallery Director at Northwestern College in Orange City, IA; holds an MFA in printmaking from Arizona State University; and a BA





in studio art and English from Wellesley College. Achievements include a Northwestern College Endowed Research Fellowship (2017), a Purchase Award at the 29th Annual McNeese Works on Paper Juried Exhibition (2016) and an Alice C. Cole '42 Alumnae Grant from Wellesley College (2014). She has had solo exhibitions at MacRostie Art Center, Grand Rapids, MN; Washington Pavilion Sioux Falls, SD; Krasl Art Center in St. Joseph, MI; Evanston Art Center in Evanston, IL; Belmont University, Nashville, TN; and Upper Iowa University, Fayette, IA.

www.emilyjstokes.com

Image Documentation

The Great Reveal I, detail, acrylic on wood; lithography, etching and relief on paper, 13"x30" open, 2017

The Great Reveal II, acrylic and screen-print on wood; digital imaging, etching and relief on paper, 13"x 30" open, 2017

The Great Reveal III detail

The Great Reveal III, acrylic and screenprint on paper, 13" x 30" open, 2019

The Great Reveal IV, acrylics and paper on wood, screenprint on paper, 13" x 30" open, 2019





PUSH REPEAT AND PLAY

Babette Coolijmans

Tools for drawing

I studied printmaking at the Royal Academy of Fine Arts in Antwerp, Belgium, in the nineties. At that time the printmaking department still had a strong focus on craftsmanship. The discussion about a renewed role of printmaking in the context of the contemporary art scene was vivid, but on the other hand we were trained with technical knowledge and stimulated to thoroughly practice our printing skills. Becoming a master printer didn't appeal to me, but the hands on approach opened a world of possibilities in the field of my future artistic language.

What attracts me to printmaking today is the strong connection with materials and the slow nature of the applied methods. I prefer to make by hand, getting as close to the creation process as possible. Creating images is a process where all senses come in. I have to be in touch with what I think and experience during the making. When the moment calls to rethink action and change the plan I am able to respond immediately.

Through the years I developed my own way of working with drawing as a starting point. In fact, I use lithography and screen print as tools for drawing to produce monoprints. It may sound like a contradiction, but printmaking allows me to work intuitively. I draw unique patterns and repeat them through print in a variety of combinations and layers in a series of work. I start printing without a fixed plan, slowly building up the images.

The experience of place

My prints are abstractions of the landscape, not a specific landscape or a piece of land enclosed by borders. I have no intention to reproduce a realistic view or an interpretation of a particular landscape. My work is the result of the research on place as a phenomenon. I print patterns in layers to construct an image that comes close to the multi-sensory experience I have when exploring my surroundings. The original purpose of reproduction in printmaking enables me to empower the reflective nature of my work. Through repetition I express my experience of place.

The heart of my work consists mainly of unique prints and no editions. By trial and error I prefer printmaking as the most suitable medium to depict my concept of the landscape. I use the ultimate printmaking characteristic of reproduction consciously to apply and exchange lines and shapes in different layers and different works. This exercise is necessary to reflect on my interpretation of the landscape through repetition, creating a series where I can visualize certain aspects of the landscape.

The natural or the constructed landscape is not a solid form, it's constantly changing and moving towards other appearances. Traces and signs trigger the memory. Remembering impressions of the landscape, repeating the patterns and composing layers and forms trigger depth and tactility in the final monoprints. Existing in a series, my abstract images become a new visual system that refers to an ever changing world. It reminds us of the impossible task to decide on one definition of landscape.



Working in series

At the beginning of a new series I start with drawing a line pattern. The dimensions and character of the pattern are based on the traces of memory of a certain area I want to visualize. By printing layers with these lines I am able to keep transparency and play with overlap. The overlap will create new shapes that will define the unique composition in the end. If needed I use cut-out templates to cover part of the pattern and obtain particular forms that are in focus. Working with the templates prolongs the time I can use one line pattern, but there always seems to come a sudden moment the pattern has worn out.

I love the look and feel of paper. This material has many qualities that contribute to the expressiveness of the image. I like Japanese or Chinese papers for their transparency and smooth surface. I started to paint on the heavier European papers with blackboard paint to get a matte dark grounding that I print on with whites, soft pastel shades and saturated colors. This enhances depth and tactility.

For every series I decide on the size of the paper and how many prints each series will have. I start to print without preliminary designs, yet the process is paradoxically methodical, systematic and precise. I embrace a balance between control and chaos, knowing and not knowing. When I start printing I start composing. I have to make bold decisions on where and how many times I print the pattern, when to change color, take a break to reflect, draw a new pattern.

Working in series helps me to explore possible variations on a theme. Printmaking is characterized by repetition

of action causing a state of flow. I find myself between certainty and contradiction, knowing and ambiguity, perfection and imperfection in the making and the outcomes of the series. There is only one solution. I have to trust my intuition and experience. Push repeat and play.

Artist Information

Babette Cooijmans is an artist who lives and works in Antwerp, Belgium. In 1997 she received her masters degree in the visual arts with a specialization in printmaking at the Royal Academy of Fine Arts in Antwerp. She explores the experience of the landscape in her work. She mainly uses lithography and silkscreen as tools for drawing and producing unique prints within a series. Her works are exhibited both nationally and internationally.

babettecooijmans.myportfolio.com

Image Documentation

Cityscapes Series, silkscreen on handpainted paper, 30 unique pieces, 4.33" x 4.33", 2019

Cityscapes II, silkscreen on handpainted paper, unique piece in a series of 20, 9.8" x 8.5", 2019

Cityscapes II, silkscreen on handpainted paper, unique piece in a series of 20, 9.8" x 8.5", 2019

Cityscapes Series, silkscreen on handpainted paper, 30 unique pieces, 4.33" x 4.33", 2019



AESOP'S FABLES WORKS IN SERIES

Dan Welden

The seriousness of an artist is sometimes determined by a body of work that adheres to a theme, a focus, a statement, a style, a philosophy or maybe a whim. In the case of printmaking, a body of work often emphasizes process which is especially apparent in contemporary printmaking.

As a young artist I was challenged by a dear friend who asked me what I was trying to say with my work. I could not reply with a definite answer, since process was most important to me and, at the time it did not matter if the work had meaning. Making art for me was simply pure and enjoyable. As my work matured, my philosophy changed. Although process was always present, it began to take a back seat to the excitement of *experimentation* and the mystery within the images that attracted my attention. Because my printmaking knowledge and skills didn't depend on a *happy accident*, my new experimentation became a force of enthusiasm, vigor and confidence and there was a discipline within my mind which worked playfully and gently with a body of dancing lines.

Experimental artists can be quite different in approach from conceptual creators. Roy Lichtenstein said that there is no creativity in his act of painting. Others in the same category, Picasso, Flavin, Rauschenberg and Warhol although not as radical, might have agreed that their creativity took place in the *planning* of the work. Cezanne, O'Keefe, de Kooning and Pollock functioned differently. They were experimental as they searched during their act of working.

With printmakers, we have Piranesi, Dürer and Escher, the planners on the one hand while on the other hand we have Kollwitz, Rembrandt and Goya who questioned and experimented with their images and their techniques. Whichever approach they had, there was an identity or style with the work. With the majority of artists, the autographic quality is obvious. The point is that the identity of the artist is mostly recognizable by the trained eye, one that sees and understands the artist's technical skills along with a unique voice to be seen in subject and focus.

When I am the *experimenter, discoverer, inventor*, I am someone who can become totally lost in the process of making art. Nothing else exists at that moment. In other words, I am *one* with the work. For me an important series of work is one that shows a continuous feeling of curiosity which often evolves from the material. I usually begin working with simple marks, playfully and wistfully dancing on the surface of the substrate.

Eight years ago, one of these series evolved while exploring an abandoned art colony estate. Amidst the dilapidated ruins of waterlogged lumber I discovered some *goodies*, including a stash of very large, new, zinc etching plates. They had been carefully stored face to face for about 50 years with brown kraft paper between each pair. Time, salt air and changing temperatures caused the metal to oxidize and corrode. When pried apart from each other, they unveiled mysterious *mirror images* much like reflections of each other. This most curious series of *opposites* tantalized me to take them to another level. The flakey white, pitted surface of the zinc made the plates absolutely worthless.



However, I found nature to be a partner, bringing a unique beauty to the decayed metal.

My assistant Andrea Baatz and I cleaned the plates. After inking and proofing these deteriorated surfaces, they opened a portal to *Arts and Science* and a transformation for a new series of work. After the first black and white impressions, the images beckoned me for more. By crafting an old auger bit into a shortened wood broom handle, I used both hands to scribe deep, drypoint markings into the zinc, followed by a Semenoff Salt Etch spit bite.

I was not searching for a concept. The images evolved naturally for me into a number of mysterious forms. Powerful black ink released from the textured zinc was enhanced by the dancing velvety lines and the gray from the spit bite. With a series of 11 sets, producing 22 individual works, they were on their way. I was genuinely excited as the images transformed themselves magically within my mind. Reflective time was not present until I was able to sit back and look at the laborious results. I was working with the environment, consciously stealing the forms that were born through corrosion.

Then, halfway into the project, a theme occurred to me. The mirror images of the found zinc plates suggested a mysterious and whimsical theme: *Aesop's Fables* authored by Aesop, the famed Greek slave, and his moralistic tales of *opposites*. The theme propelled my series onward. Even though I may be best known for the Solarplate technique, drawing and mark making, no matter what the surface, is most important to be. The found material and it's

repurposing potential created more excitement and vision and an overwhelmingly positive response. Presently part of a traveling show and in the Parrish Museum, it now a setting for a color sequel.

Artist Information

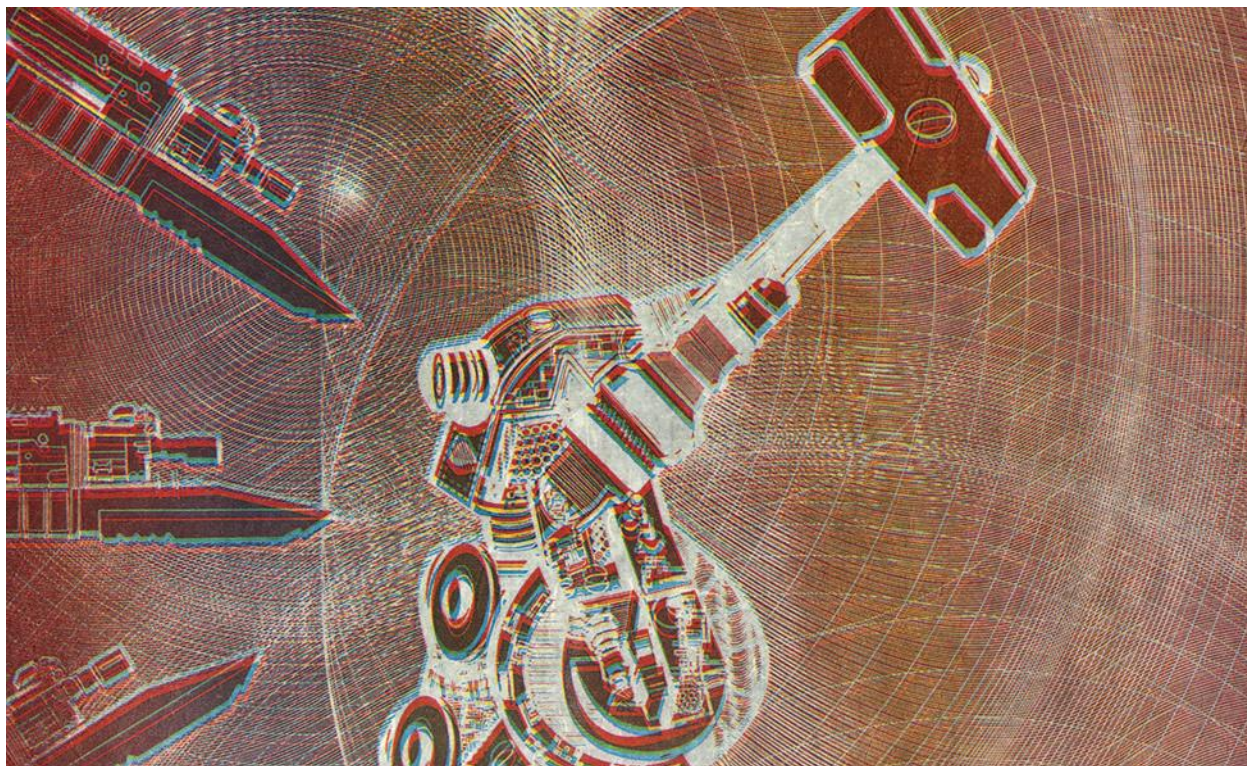
Dan Welden is the original pioneer of alternative printmaking and Solarplate since 1971. Known for his own images, writing and teaching with a philosophy of environmental and spiritual awareness, he has worked professionally in 53 countries. He is co-author of *Printmaking in the Sun* and in 2018 received honorary membership in the California Society of Printmakers. He is currently engaged in a documentary film project called *Lasting Impressions the Essence of a Printmaker*.
danwelden.com

Image Documentation

Gallery Overview, 2018

Ant, drypoint and spit bite etched zinc, 30" x 27", 2019

Grasshopper, drypoint and spit bite etched zinc, 30" x 27", 2019



EVOLUTIONARY ROBOTICS: AUTOMATONS ACROSS GRAPHIC MEDIA

Nathan Meltz

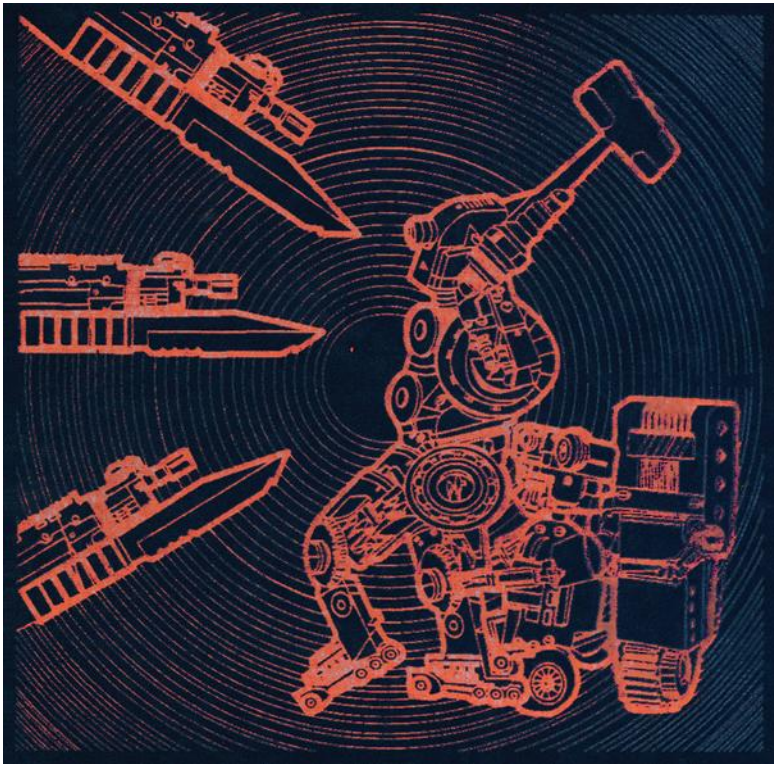
No matter how fancy the fume extraction system your laser has, lasers smell. Bad. Over the summer of 2019, I spent hours huddled over the see-through hood of our laser engraver situated at our university's 21st century maker-space as molecules of plexiglass burned away to etch a plate I would use for an intaglio edition. This was the second plate I had lasered after the first plate I had etched more severely, cracked under the press pressure. After a few hours of bad smells, the plate was ready to proof in what would be a series of technological, material and formal experiments that have resulted in printmaking editions combining psychedelia, Kathe Kollwitz and giant robots.

Most of my art involves images of giant robots, as I use mechanical imagery as visual metaphors for various types of destructive technologies, from war machines to fossil fuel extraction devices. Throughout 2017–19, I was immersed in a long-running series to the re-imagining of 20th century anti-fascist graphics produced in the United States, working primarily in the format of large screenprints. As this project concluded, I started to get the urge to experiment with new types of visuals and printmaking techniques, but didn't quite have a new, big, artistic plan ready to go. After some false starts, I feared I might have an artistic writer's block. Luckily a new project containing the possibilities of experimentation and variation fell into my lap.

I was contacted by print curator David Spencer-Pierce who invited me to be part of an exchange portfolio responding to Kathe Kollwitz's prints through a contemporary lens. I was particularly drawn to Kollwitz's print edition *Seed Corn Must Not Be Ground* from 1942, depicting a female figure shielding children from conflict. I began brainstorming how I might adopt parts of her theme into my own visual vocabulary, transforming Kollwitz's protector into a sledge-wielding automaton defending robot children from assault rifles and bayonets. The imagery translated into a four color screenprint edition, and the first iteration of what would become a longer running project was complete.

The project continued to evolve when months later I received a copy of the catalog for the exhibit *Try to See It My Way* at the Surplus Gallery at Southern Illinois University, Carbondale, curated by Travis Janssen. The exhibit was filled with inspiring psychedelic imagery, and I decided I wanted to do some of my own formal experiments with moiré line work. Since the key art imagery of my Kollwitz inspired edition was created using Adobe Illustrator, it was very editable, and adaptable by nature, so I decided to combine this psychedelic line work to it. The techno-warlike background imagery of the original edition was replaced by hundreds of interlocking circles and lines, a spiral-graph run amok.

I took this new digital image with me to Alfred University, where I was a resident artist at their Institute for Electronic Arts (IEA). With the help of printmakers Myles Calvert, Joseph Scheer and the rest of the IEA, I translated the imagery into three different editions. Since the key art



I was working with was vectored (essentially based on math), it could be scaled up infinitely. The first edition combined large-format digital printing with screen printed puff-binder, creating a surface with 3-D tactility. Next, we used a laser-engraved woodblock to create an edition of relief prints. This process introduced a concept I would explore more fully, the use of 21st century graphic making technologies with centuries older printmaking techniques. Finally, we used a screen printed sugar-lift method to prepare a zinc etching plate. This final process ultimately failed to produce the imagery I was interested in, although it did produce enough appealing visual elements to make me want to keep experimenting with some intaglio techniques with this imagery.

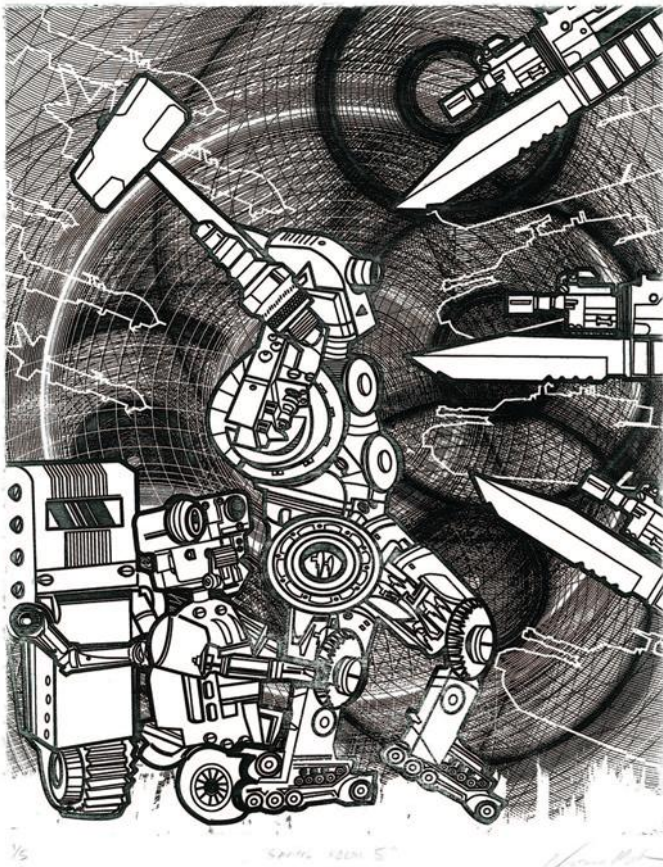
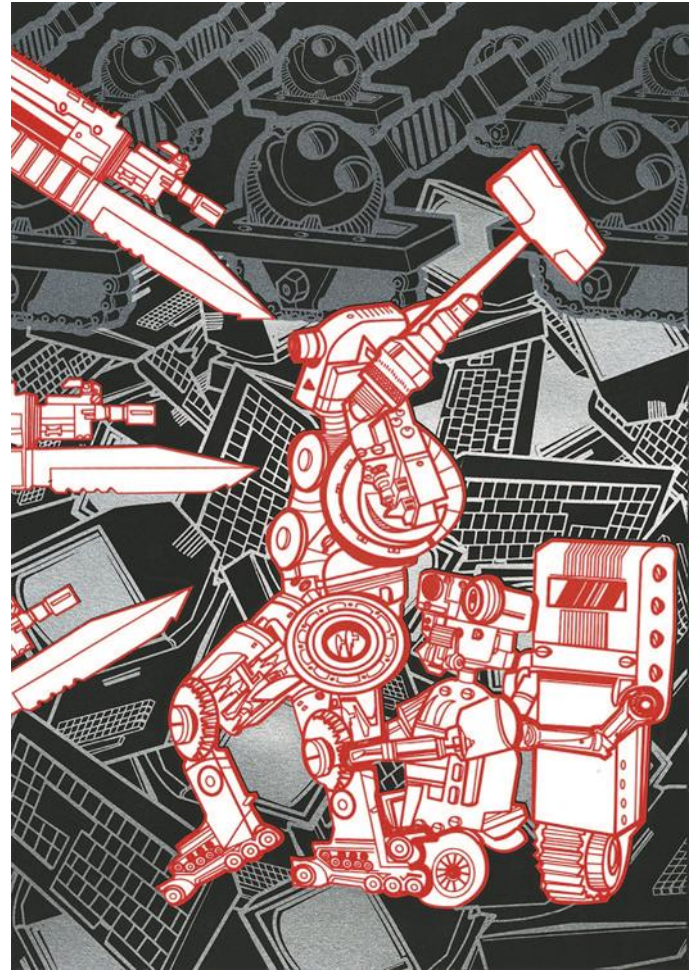
By the summer of 2019, I decided to give the intaglio process another try, this time using the laser at my university to etch into a plexiglass plate. Upon printing, the perfect vector line of the original digital drawing became distressed and varied from the laser process. Additionally, the bite of the etched line added an expressive element that was missing in the prior processes.

Around the same time, I was starting to experiment with a process I learned from the University of Utah's Justin Diggle. Diggle covered a paper sheet with layers and layers of flat screenprint ink, and then proceeded to use a laser to engrave a digital raster image into the sheet. The laser burned away the top colors to reveal the different colors underneath, producing a halftone image in the process. I decided to try my hand with a similar method, using the same Kollwitz vectored image, with the intent of creating

another expressive, broken line similar to the one produced through the laser intaglio process.

Unfortunately, lasers don't work very fast and making large works with the laser was time-prohibitive. Instead, I further modified my Kollwitz image to a tiny scale. By shrinking all the lines of my image proportionately, some lines became gossamer threads, and geometric shapes and forms took on a miniaturized look. I burned this 3" x 3" version into a series of sheets layered with screenprint ink, with the ground a dark blue and the under colors of orange and silver revealing the image.

Working through these iterations over the course of the year brought many discoveries. By isolating the subject matter and continually riffing on the same Kollwitz inspired imagery, I was able to focus my energies on formal considerations and technical experiments. By combining the strengths of contemporary image-making technologies, like the scalability of vector graphics and the versatility of lasers with the expressive elements of traditional printmaking, I was able to explore a range of visual possibilities with this series that would be unattainable through any single process alone. While I produced several failures along the way, this series of experiments produced a number of art works exhibiting expressiveness and technological innovation bridging the strengths of traditional printmaking with new modes of making. More importantly, by isolating the subject matter to the re-imagining of Kathe Kollwitz, I was able to get over the creative hump of trying to follow up on a previous project and get cracking on the next creative endeavor.



Artist Information

Nathan Meltz uses printmaking, animation, sculpture and performance to comment on the infiltration of technology into every facet of life, from politics and food, to family and war. His solo exhibitions include Southern Illinois University's Vergette Gallery, GRIDSPACE, NYC, the University of Jacksonville, Florida's Andrew Brest Gallery and Noise Gallery, OH. His international exhibitions include the International Print Center, New York, the Trois-Rivières International Printmaking Biennial, Canada, the Museum of Modern Art in Rio De Janeiro, Brazil. Publications include Art in Print, Printinteresting and the Mid America Print Council Journal. Meltz is a Lecturer in the Department of the Arts at the Rensselaer Polytechnic Institute in Troy, New York, and is the founder and curator of the Screenprint Biennial.

nathanmeltz.com, screenprintbiennial.org

Image Documentation

Saving Seeds 3, detail, laser engraved woodblock, printed off-set, 18"x24", 2019

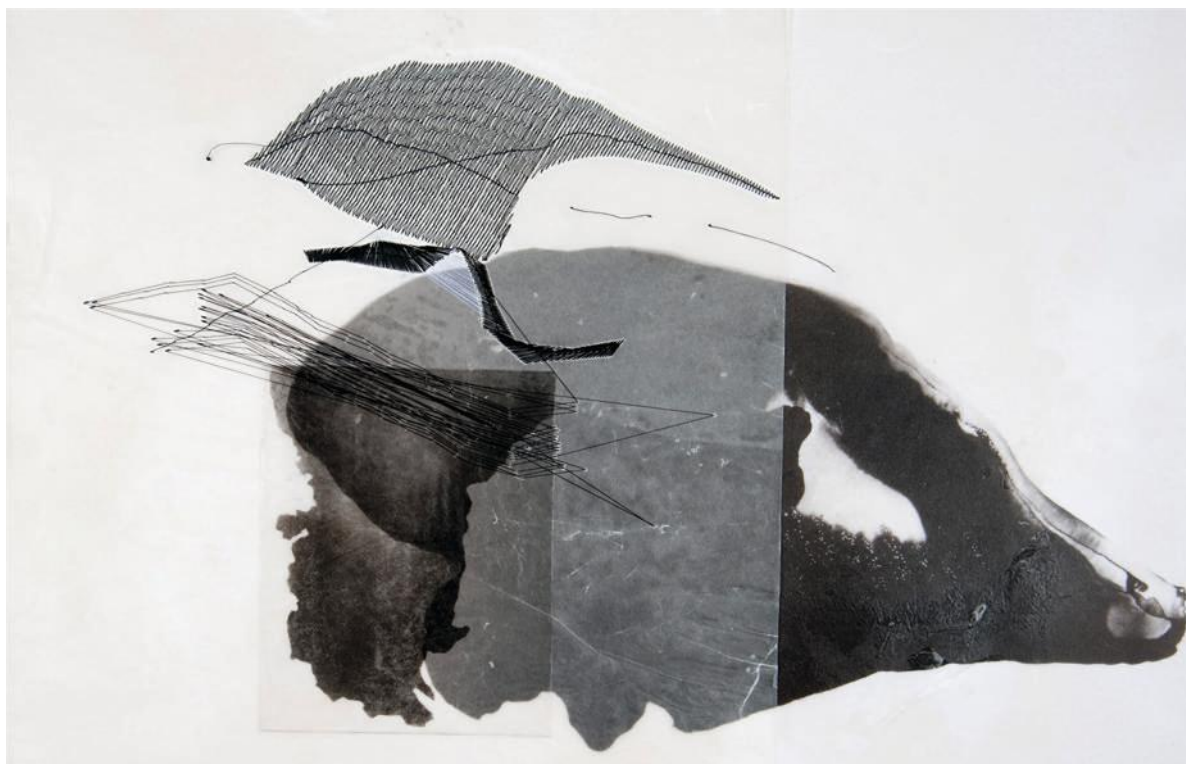
Saving Seeds 4, laser engraved screenprint, 3"x3", 2019

Saving Seeds 2, archival injet, screenprint, screenprinted puff-binder, 38"x50", 2019

Untitled (After Limbach), laser engraved screenprint, 15"x22", 2019

Saving Seeds, screenprint, 11"x16", 2018

Saving Seeds 5, laser engraved intaglio, 11"x14", 2019



IMMEDIATELY INTIMATE

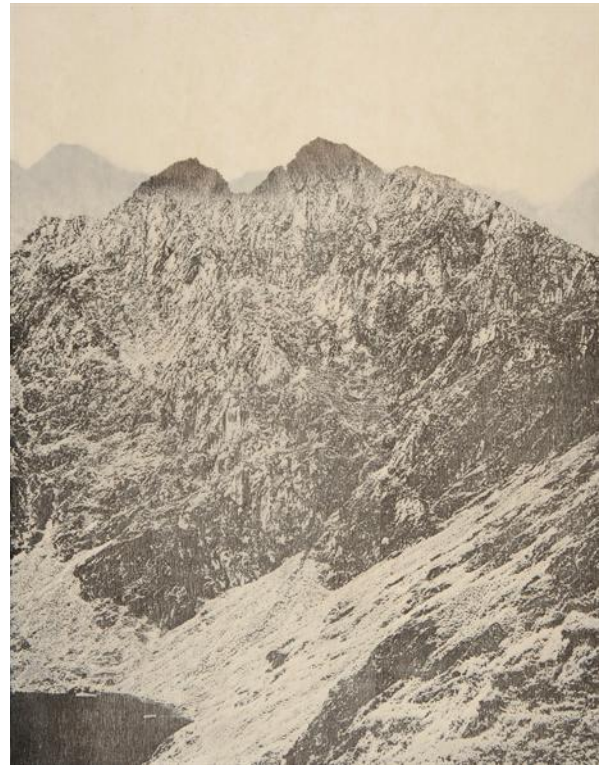
Niamh Fahy

My practice begins with an initial connection to landscape. This project emerged while climbing Cadair Idris in Snowdonia, Wales. I felt continuously drawn to the mountain landscape but was aware that my interest extended beyond the material features of place. I wanted to explore a connection that intertwines the physical and metaphysical experience of nature. Influenced by zen practice I was drawn to Nan Shepherd's writing. Her book, *The Living Mountain* explores ideas of embodiment and Buddhist philosophy through her relationship to the mountain; this both inspired and instigated questions on my own connection and detachment to landscape which would come to inform this body of work. Drawing on the sensual experience of landscape, I began to explore ideas of transformation and memory that would navigate between the geological and psychological experience of landscape. I noted how different senses were engaged as I climbed, the mountain seemed to slowly reveal itself through sounds, textures and smells. Reaching the mountain's first peak, it begins to surround and engulf, there is no external view as you enter the belly of Idris, perspective shifts from the exterior to the interior terrain. I felt the impact of this shift in mind and body. As I walked, I gathered visual information, taking photographs and videos, making notes and recording words or sounds that came to mind.

Developing ideas in the studio, I felt the need to anchor my work in the physicality of place. I returned to the sounds

and sensations of water in Cadair Idris. The immersive roaring of waterfalls and rivers, the stillness of the lake, the blinding fog that moves and morphs perspective, water carves and caresses the mountain, gives it an ever-shifting structure. The power of water is in its dichotomy, its ability to be at odds with itself. Both deafening and silent, moving and still. Creating this body of work, I attempted to explore dichotomies that interweave landscape, memory and experience, observing a fragility and transience that exists simultaneously with endurance and permeability. I began to work in relief, making large detailed images of the mountain exterior. Working from photographs, I disrupted images through blurring or adding bitmaps to dissolve the solidity of the mountain. Printing the woodblocks, I could further engage with the theme through masking and distorting the mountain image. I applied masks that changed the form of the image, each print would reveal more or less of the mountain. I wanted to acknowledge shifts in memory over time through the mountain growing or eroding within the series.

The landscape alters through time, land emerges from the sea, erupting, growing and standing tall until it erodes, cracks and falls, finding its way back to the sea. Our environment is an ever-changing cycle that continues through deep time. The Andes and Himalayas will be unrecognizable in 300 million years. Oceans, islands and deserts all altering over a great expanse of time, almost impossible to fathom from our minute lifespan.¹ Mountains like the mind are in a constant state of flux that is not always apparent. The mind frames and selects



memories that shift, transform and erode through the currents of time. Climbing higher, thick clouds of fog distort perspective, dissolving all views. Everything except the immediate foreground is obscured, as you edge closer, contours emerge and shift, yet there is always a distance that exists between you and the full picture. Considering this distance, I began to create more delicate work in lithography, with suggestions of water and mist on transparent Japanese paper that would veil and layer my relief work, concealing parts of the image.

I began the series focusing on a set of large exterior images. I now wanted to develop the work further through examining the internal details within the mountain. The textures and marks I could touch and examine only on close inspection were used to create a sense of separation; a trace of time found in the landscape. I felt I could achieve the intimacy and soft aesthetic I was after through etching. I extricated details from my photographs, closely examining their significance. I treated them like particles of memory about to dissolve. Time slowly changes the form of all things, certain elements of memory are accentuated while others fall away, the residue of experience remains like a fossil in the landscape of our mind. I worked with small copper plates, masking shapes and creating soft tones and edges in aquatint and spit bite. The details and scale of the images appeared abstract, separated from the landscape from which they had emerged. Working back and forth through different prints, I could more easily understand what each piece required. I began to print the small etchings on large sheets of Rosaspina paper. The negative space

allowed me to depict a sense of time as it intensified the dichotomy within the work and accentuated the concept of separation and connection running through the series. I felt this would initiate a dialogue, inviting the viewer in to a more intimate space and perhaps prompting a consideration of the relationship between memory and experience.

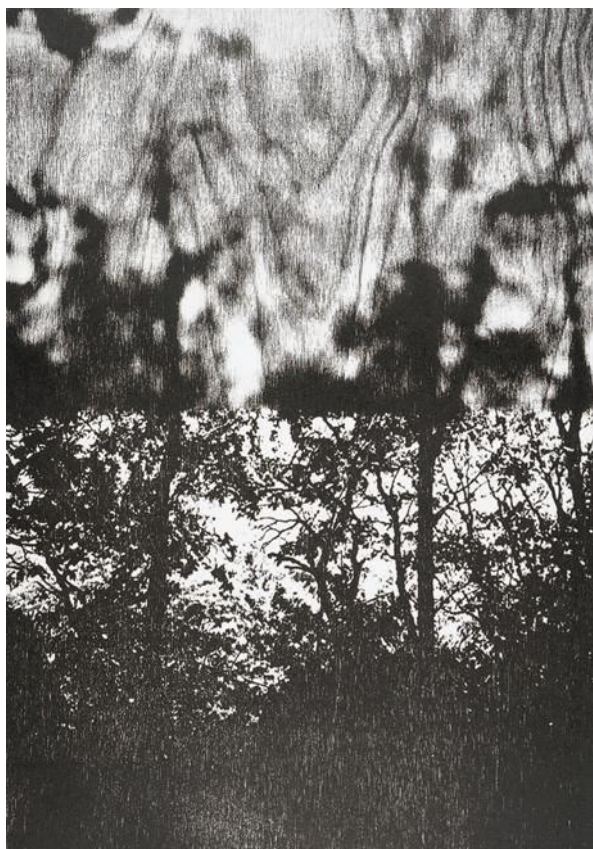
Working on several pieces at one time, I found a rhythm that fluctuated between abstract and representative. I responded instinctively to each proof, sometimes drawing on a new plate or finding detail within a print that I wanted to refine or reassemble. I would move back and forth between proofs, listening to each print and making subtle interventions, building and honing a language that felt appropriate. As the series developed, I became more purposeful, asking myself to describe the feeling I wanted from each piece using keywords. I would write lists of words I had collected from the mountain, words that kept reemerging as I worked: separation, connection, absence, presence, movement and stillness. How can my materials reflect both tension and release? How can an image be moving and still? If I found myself repeating a word or describing an emotion that was not evident in the work, I would rethink and remake until I felt it embodied that description. Through this continuous questioning I felt the work became more honest. Engaging in various processes, I found a continuity in the work through my materials. I worked primarily with Japanese paper which allowed me to maintain a harmony within the series. The delicate texture and resilience of gampi and Kitikata aligned well the visual language I was developing.



Several of my final pieces were printed and waxed as separate elements, I felt subtle components of stitch would allow me to connect the layers, both physically and metaphorically. I created complex digital drawings, searching for a sense of rhythm and flow intrinsic in nature. I made preliminary tests on the machine, checking how the stitch and tension would behave on my prints, the process was playful but challenging, my fragile Japanese paper often bunched or tore in the machine. I responded accordingly, adjusting my drawings or manipulating the machine settings. The initial embroidery pieces seemed too descriptive and created an imbalance within the image, I needed to allow space for both elements to co-exist harmoniously. My drawings developed intuitively as fragmented areas of stitch mapping the landscape. I became receptive and in tune to the possibilities and limitations of the process as my results began to influence my prints.

I pared back detail, extracting outlines and shapes allowing the stitch to form light and energetic lines that would separate and become raised from the paper, creating a sense of space that amplified the contradiction between movement and stillness. This in-between space transformed the work as sculptural and vivid allowing the gap between memory and experience to be read more clearly. The stitch felt lyrical and true to the sounds and silence of Cadair Idris, as Thomas Burnet had described the Alps in 1681 as “These sonic mountainous parts”².

Working in a series has enabled me to create in a way that recognizes and accepts the connection and co-existence of dichotomies within landscape. Moving between processes and prints has allowed me to develop a greater understanding of the interwoven nature of mind and landscape. Working for over a year on this series, I could dig deeper into abstract concepts. The space and dialogue I developed between making and unmaking allowed me to weave a richer narrative through my work. I created, only to unravel, I built layers so I could unpeel them, finding a language that could hold work suspended between



movement and stillness, resistance and surrender and an apparent longing to reconnect the fragmented.

¹Macfarlane, R. (2003) *Mountains Of The Mind*. London: Granta Publications p.43

²ibid. p.24

Artist Information

Niamh Fahy an Irish artist based in Bristol, UK whose work is predominantly printmaking, digital embroidery and analogue photography. She completed her degree in the Limerick School of Art and Design and was granted the Limerick Printmakers Emerging Artist Bursary. In 2015 she received the Tartu Artist in Residence Award. Since Moving to the UK to complete a Master's in multi-disciplinary printmaking at UWE, Bristol, she has been awarded the Paul Hipkiss Memorial prize (2018) at the *RBSA Print Prize exhibition*. She has recently been granted the Rebecca Smith Post-graduate Award (2019) by the University of West England.

niamhfahy.com/

Image Documentation

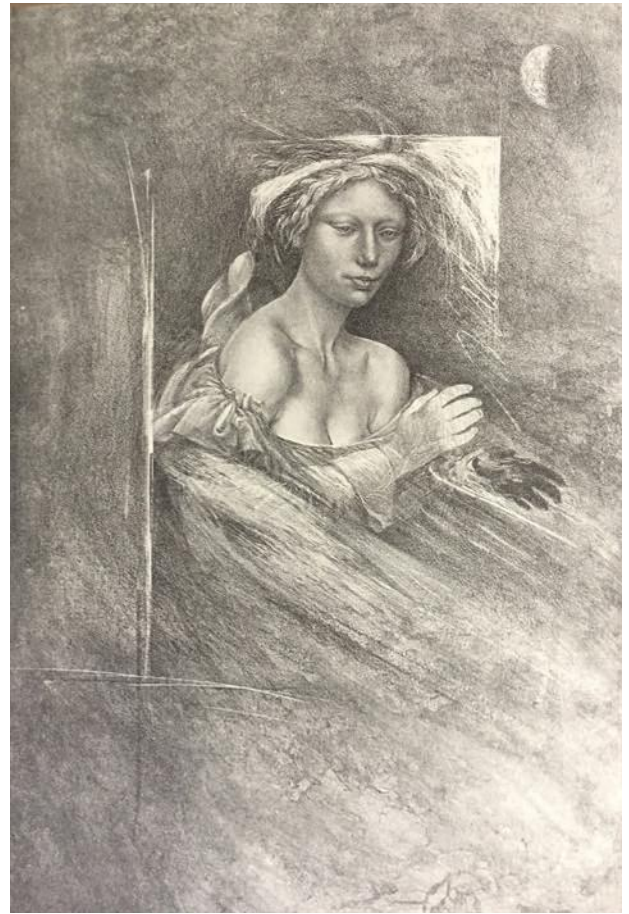
Veil, lithograph, etching and stitch on Japanese paper, 19" x 24.5", 2019

Merudanda, relief, carborundum and stitch in curved and irregular frame, 19.5" x 27.5" (print), 2019

Always Arriving, layered relief print on Japanese paper, 21" x 16.5", 2019

Fell, digital embroidery on Japanese paper, 19.5" x 27.5", 2019

Doubt, relief print, 27.5" x 17.7", 2019



STATE PROOF LITHOGRAPHY AS A NARRATIVE

Peter Nickel

What artist hasn't paused in the act of creating a work and thought, "I wish I could save it in this state!," even with the knowledge that it wasn't finished and needed to be developed further?

All art is a narrative of one's personal journey in expression, most obviously expressed through a themed show or over the course of a career. But it is true, even on the elemental level, that the narrative evolves as work progresses moment by moment. As an individual work progresses, decisions are being made as ideas, history and materials fuse. A history of sorts comes to fruition in the present, and sources of inspiration, judgements that are made in the span of unrecorded sequences are lost until it's called done. Perhaps it's in a layer there somewhere, but often it's buried under something more recent.

Those that make prints can understand this, and often we can, and do, make a choice to stop at any point and pull a print, a State Proof, to record the progress. This is nothing new in print history. It has been a traditional step in the development of an image, even in the beginning days of the craft. But even Rembrandt experimented with multiple

states of a given image, exploring the nuances of reworking a plate. This is most notable in his fourth state of the *The Three Crosses*.

For me, these ideas of the transient nature of image development began a year-long exploration of state proof lithography. With this idea in mind, I began a body of work to explore the possibility of an unforeseen evolution in image development. In one series, I would begin a stone lithograph with a simple wash and perhaps a suggestion of figures or reference points. Stopping periodically to record a state proof gave me the freedom to intuitively develop the evolution of a drawing without *losing* anything of its past history. I learned techniques for counter etching the stone with little damage, (Twyman's book on lithography was a great help), and going back to work/rework the image, all with the intention of NOT finding a resolution of a work, but rather an evolution of images. These explorations resulted in the completion of a suite of lithographs, bound together into a set. With this technique developed, I was able to produce a number of evolved suites of lithographs, presented as a set.

Imagine my excitement when approached to do this suite of lithographs, set to accompany a new translation of Dante Alighieri's, *The Stone Beloved*. Immediately, I was struck with the polar dichotomy of the tone of the poems.



The first of the six poems begin with a sensual and loving adoration, a longing for a love viewed from afar. In the subsequent poems, the poet lets his intentions be known, he is rebuffed, and the poems turn very very dark indeed. In this series, I try to evoke these extremes through the evolving nature of the state proof print.

The first state, the title page, unlike my previous works, is conceived as finished product, drawn to completion as an idealized vision of Dante's desire. The overarching idea of this series was to start with a finished version as described in the first poems, and then alter this "finished vision" state by state to reflect the radical change that occurs in the tone of the poems from the beginning poem to the final, *Stone Beloved*. Technically, I start with a free flowing wash background as an expressive field for the poetical vision of the poem's first incantations. Additionally, I represent this idea through the flowing hair, the loose clothing, as if blowing in the wind, a reference to the stellar and astronomical passages.

Overall, it was my intention to begin with a three quarter view of the figure on the first page, to a complete 180 degree three quarter view in the opposite direction, to reflect symbolically, the shift in tone of the work. This title page image is drawn with number five pencil, meant to keep the image a silver tonal depiction, soft and delicate.

In state two, the shift in tone begins. The gentle wash is pierced by the beginnings of a border. The image has been counter etched, so additional darker imagery begins, as well as some aggressive deletions. The ghost of the first state is still visible under the additions.

In state three, the narrator has let his intentions be known, as suggested by the full frontal pose, as well as the open arms, but the darker tone suggests a somber mood. The border around the image is defined, the hair is being bound up, the clothing covering the figure is less revealing.

In state four, the shift occurs. This is the centerpiece of the suite, suggesting the past (a healthy dose of ghost imagery from prior states), as well as a signal for the future images, sharper and cold. This one is indicative of many of my prior themes, the duality that exists with a single point of reference. Dark and light are in opposition, yet one can't exist without the other. There are suggestions of the masculine versus the feminine, and open versus closed. This duality theme is one that is recurring for me, since it is a reflection of ideas about my upbringing as an identical twin.

In state five, our figure is bound up to the neck, the hair no longer flows. She begins the turn in the other direction to suggest a further change to come. She plays with a marble, a symbol of toying with the heart. The flowing background wash is almost gone.



The next state, titled *State 5 Armour*, reflects the despair. The figure is shielded by an armor vest, as suggested by the poem. The hair is bound up in a knot of cloth. She is playing with a knotted string, a Cat's Cradle stretched between the dark and light hands, the left and right. The figure in the armament is frozen in a scream. The border is almost complete. The flowing wash has been completely deleted.

Finally, in the last state, our figure has turned into a stone cold statue. The stark edginess of this image is not flattering, but it does reflect the hopelessness of the final poem. I did chose to depict the figure on a pedestal, perhaps a coy reference to idealized love. Any references to prior states are gone, aside from a hint of the wash in the dark of the background. As in the poems, hope is lost.

Often inspiration comes from unforeseen sources. This series of poems offered up the opportunity to simultaneously pursue a parallel narrative. One is expressed in a sequence of poems, the other a didactic study of a visual technique for manipulating an image and process that complements and co-exists with a written word. It also synchronizes with themes that this artist has worked with his whole life.



Artist Information

Peter Nickel was born in Southern California. He received his BFA from Cal State University at Long Beach. His interest in printmaking led him to finish his studies at the University of Texas at Austin, where he earned his MFA in lithography. Subsequently, Mr. Nickel has taught or been a visiting artist at major universities, including the University of Texas and Southwestern University. Peter Nickel's works are included in major collections, including the J Paul Getty Museum, the Armand Hammer Museum and The Harry Ransom Center at the University of Texas.

peternickel.net

Image Documentation

Stone Beloved State 1, detail of title page, lithograph, 14.5" x 10", 1985

Stone Beloved State 2, lithograph, 14.5 x 10", 1985

Stone Beloved State 3, lithograph, 14.5" x 10", 1985

Stone Beloved State 4, lithograph, 14.5" x 10", 1985

Stone Beloved State 5, lithograph, 14.5" x 10", 1985

Stone Beloved State 5 Amour, lithograph, 14.5" x 10", 1985



MIXED EMOTIONS—A SERIES TO GROW AND RECOVER

Hailey Quick

Life altering events are something that take time, even years of self reflection, destroying and rebuilding oneself to become a stronger and more resilient individual.

Due to the secondary trauma from personal family experiences, I have learned to dissociate myself from these intense feelings as a form of self protection. For me, it is easier to engage my emotions from a third person perspective to help cope with pain and divorce myself from such acute feelings; as reliving these events erases the initial memory and replaces it with the experience of what was happening. The chaos in my imagery is represented by visual metaphors and action words such as grabbing, smothering and breaking to symbolize the chaotic mindset I have experienced. As the work progresses, I push the boundaries of these action words into different states of evolvment in myself and in the environment. I draw upon the emotions of anger, betrayal, pain and rebirth to produce depictions of myself with the creatures I grew up with in South Louisiana. Each animal serves an allegorical purpose within the images to represent the people of my family and myself. At times they can be nurturing and protective,



while also being violent and foreboding. Drawing from my background in the biological sciences, I utilize the personality and behaviors of these animals, that I have observed and studied, when thinking about how to depict them in each piece. The beauty and terror that nature provides is the perfect mirror to the complex personal narrative in my work. Working through a series has helped me realize that I needed an outlet to further process and engage the memories and feelings I repressed for years. The construction and destruction of these emotional walls mirror the process of how I create a lithograph or etching.

So far this series has developed into three major suites. The first suite made during my undergraduate years was less removed from the initial experience. At the time I wasn't aware that the trauma I went through was influencing the works. Between undergrad and graduate school, I reflected on the first suite of prints and realized it was about the secondary trauma that I had undergone. I proceeded to make a second suite of prints that more directly referenced this ordeal and began to finally address the issues within myself. I am currently working on the third suite of prints while in graduate school and continuing the introspection and contemplation that accompanies a post-traumatic state of mind.



Working in a series over a sustained period of time has been the largest strength to my work. The amount of time, dedication, structure and control I put into one of my pieces plays an integral part in the creation of the next. Each piece consists of hours of preparatory work before the hours of drawing and then processing and printing. Since preparing the drawing surface and then processing to print happens over days, I have hours in-between that I use to reflect on what I'm creating in the moment which spurs the creation of new sketches. Once I commit to the structure of a piece, I follow a strict and rigorous process of either lithography or etching. I value this feeling of control, which contrasts with the lack of structure and control I had during the traumatic experiences I am exploring. I tend to work on five to seven images at the same time with two to three images in the pipeline. Working on multiple pieces at the same time helps develop each, and spurs inspiration for the next work.

If I ever feel like a creative block is happening or I am becoming distracted by other matters, I gravitate towards studying nature documentaries, looking at artwork by my favorite wildlife photographers and stepping out into nature. Since relocating to Kansas, I am not able to frequent the marshes and swamps where I grew up, but the rolling prairie hills and woodlands of Kansas help to

recenter myself and reflect. I am excited to see if and how this new location will influence or change the trajectory of this continuing series.

There is an ongoing question within myself of "will the series end?" and I don't think there is a finite or definite answer, because I will always be evolving and growing from these events and so the work will also be doing the same.

Artist Information

Hailey Quick, a graduate of the University of Louisiana, Lafayette where she studied printmaking and fine art, is currently pursuing her MFA in printmaking at Kansas State University. Funded by a National Endowment of the Arts Grant, she is also a graduate research associate on *Transforming Printmaking through Chemical Innovation*. Influenced by her upbringing in rural South Louisiana, her images of figures and native Louisiana native animals are guided by personal struggles with trauma, along with her background science. Hailey's prints depict a complex personal narrative through a surreal lens. Her work has been published in *The Hand*, Issue 19, won prizes in the *New Impressions* graduate competition, and has been exhibited in multiple locations nationally.

haileyq.myportfolio.com



Image Documentation

Domestic Bliss, lithograph, 20" x 26", 2019

Unwanted Solicitation, lithograph, 20" x 26", 2019

Suffocate, lithograph, 14" x 17", 2018

Keeps Coming Back to Me, lithograph, 16" x 20", 2019

Collateral Damage, lithograph, 13" x 18", 2018

Nest, lithograph, 16" x 20", 2019



VARIATIONS ON VARIATIONS ON A THEME

Jane Gregorius

The hot pink Post It note read, *Jane—Up Your Alley*—Bob

It fought for my attention in the serious disaster of my studio cubby (the Black Hole) at the Printmakers at the Tannery (PATT), a cooperative of 21 printmakers in Santa Cruz, California. I might have easily missed it.

Variations on a Theme: How Printmaking in a Series Influences the Artist and the Art was to be the theme of the 2020 California Society of Printmakers Journal. This is one of my favorite ways of making art. I thought I'd love to share my thoughts and experience in this.

Variations on a theme for me may have started with homemade paper dolls and hundreds of paper outfits I made with my two-years-old sister...really whole populations of paper dolls with clothes fashioned for every event, a sort of small country's worth of people and their clothes. I was seven years old.

Much more recently, my monotype 22" x 30" screen prints of small packages ran up to 100 and I never ran out of ideas for variations. Each print naturally followed its predecessors' ideas with variations in numbers, sizes, colors and compositions.

There was the *CY Series*, prints of scribbles and seemingly unrelated marks in unabashed tribute to my art hero, Cy Twombly. Then also the *Blackboard Series* about teachers, coaches, friends inventing a new language only

they and the viewers could understand as they graphically explained something using a black board (or other drawing surface).

One of my very favorite set of prints in a series were 44" x 30" to 30" x 22" monotype screen prints reflecting various political disasters and cruelties as a child might draw them in the relevant area in which the atrocities occurred. A small child selling her drawings of indigenous hero Subcomandante Marcos at 10 PM in a church yard in Chiapas, Mexico triggered my interest (which built into a passion) in how inscrutable behavior of the powerful must overwhelm a child who otherwise might be (and should be) drawing kitties and doggies and butterflies. Newspaper stories fueled my interest. Top of that list was a print about a conspiracy to frame Mexico's president's brother Raul Salinas by planting the wrong body on his horse ranch after the death of prominent politician Jose Francisco Ruiz Massieu (*New York Times*, 1998). Another print, titled *Their Products Are Daughters and Drugs*, depicted Thailand's heartbreaking trade in young women due to horrific poverty (*San Francisco Chronicle*, Feb. 7, 2002). *The Good vs. the Good* depicted the subsistence Lacandon Indians in Southern Mexico fighting with poor Zapatista rebels over rain forests, the latter slashing forests for farmland that the whole world can scarcely spare. (*The Associated Press*, July 14, 2002). There were about 75 pieces in that series.

While I work on a series, it is with me at all times—a great advantage when sitting at a stop light, drifting off to sleep at night, waking in the morning or letting my mind



wander when someone talks to me in the grocery store line. I'm not so good at staring at a blank sheet thinking, "What shall I do here?" The series is a perfect reason to make art: it's ready and raring to go.

When the ruins of the 137-year-old former Salz Tannery buildings in Santa Cruz, CA became renovated for artists' studios 10 years ago, a group of printmakers joined the stampede of other artists to settle in. Number 107 became Printmakers at the Tannery. Acquiring 3 presses, members made tall tables on wheels, eventually got a photopolymer set-up, put in electricity and built the aforementioned cubbies. I switched from silkscreen monotypes to making intaglio prints and monotypes.

Learning photopolymer techniques from member Bob Rocco (and before that working with Robynn Smith) excited me. I made many prints in this method, all random and to me suspicious, due to their total independence from one another. Working in series/theme seemed to stand for commitment to an idea and this wasn't that.

I was madly photographing anything remotely interesting; all could be fodder for photopolymers. Then, on a hike, I found the most beautiful bird, no longer alive, and I thought of the fragility of the earth, our atmosphere, us undergoing global warming, and this sad bird symbolized all of it. (I was later to find out we'd lost three billion birds in North America since 1970.) I snapped the image and made the plate. It was a beautiful image in its clarity and sadness and the prints were almost perfect.

I kept printing it, using various neutral tones, trying two plates for background color, trying various weights and

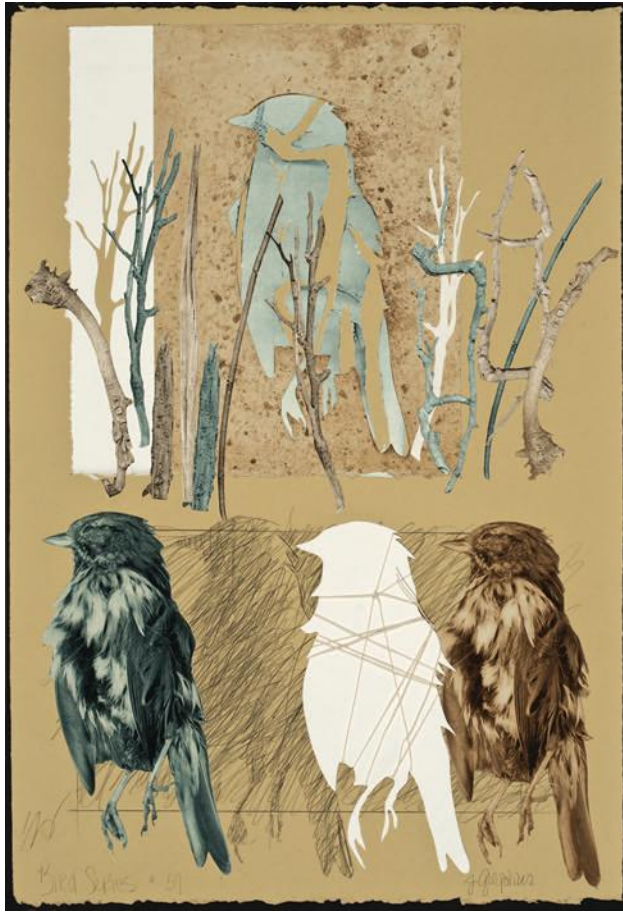


shades of papers such as Rives BFK, Arches Buff, Rives Grey. Some were printed on top of old silkscreen prints and on lots of Japanese papers. After all this I looked at the handsome pile of prints from the great-plate-that-did-all-the-work and said to myself: "So what?"

At this time, it was imperative that I come up with a piece for a show, but nothing I was doing seemed that interesting to me, more like mere learning exercises.

I took scissors in hand and began cutting out the printed birds and found a whole new renewed interest. And I loved the negative space backgrounds, in all those various tones, which reflected the pebbled cement where the bird lay. Suddenly I was having fun. I was bouncing one "color" off another. I was rearranging negative spaces and using translucent papers to reverse shapes. I was adding texture and distance on the picture plane. Besides using paste to attach shapes I learned to sew paper. I was using just intuition to make what looked good to me. And I had another photo plate, of common sticks, which I printed over and over and cut those out too. This way of working is especially interesting to me: I love to see how many different ways I can "say" something. I've made over 70 of these constructions of the same bird and sticks and I'm still working on them. I've cut out hundreds of birds and eventually had to remake the plate because of wear and tear on the original.

Working in a theme or on a series is exciting for me. While I'm working on one piece, another idea forms in my head for the next one. Perhaps it's the zen of concentration on one piece that slows the background noise of my brain and



allows a new idea to creep in. In the case of the cutout birds, the variations in each are small, slightly different neutrals, printing on different papers. Many of these papers I'd already silkscreened myself. The drama is moving pieces to various areas of the background until I achieve what I like.

I am careful to cut out a bird so the negative space is preserved and these are very important to the overall compositions. In this case the pebbly surface where the bird lay was a strong, interesting texture. I use many of these negative spaces interchangeably throughout this process. After 73 of these compositions I couldn't resist composing 4 new pieces I call *Outsides*, made up of all the negative spaces that I'd cut out and saved. I like all four and maybe I'll make another, and then another and then another...a series?

Writer's note:

While I'm talking about how art gets done, I have to give a tribute to a pair of scissors I bought on a Chinatown street in San Francisco years ago—\$10. They look slightly crudely homemade with long handles and very short blades and are called Classic Chinese Scissors. They live in my cubby. I couldn't work without them.

Artist Information

Jane Gregorius, professor emerita, Cabrillo College, shows work locally, nationally, and abroad and continues to make art in her studio in Santa Cruz, California. The majority of her work is printmaking, artists' books, collages, gouache painting, mixed media and installation. Jane is the chair of the Yuma Symposium Advisory Board and has taught workshops at Haystack Mountain School, The Black Hills Symposium, Piramidal Graphica, Mexico; and UC Santa Cruz Extension. She taught and administered the Cabrillo Arts program of intensive art classes for 7 years. She is a founding member of Printmakers at the Tannery (PATT), in Santa Cruz.

janegregoriusartist.com

Image Documentation

All work photographed by rr Jones

Original Bird, photopolymer etching, 18" x 24", 2019

Bird Series #67, silkscreen, name badge, staples, rubber stamps, 11" x 11", 2019

Glenna's Birds, photopolymer etching construction, 15" x 11", 2018

Bird Series #72, photopolymer etching construction, string, 30" x 22", 2019

Bird Series #59, photopolymer etching construction, 22" x 15", 2018

Outsides II, paper construction from backgrounds of bird prints, 44" x 30", 2019



THE UNFOLDING NARRATIVE

Caroline Case

Working in a series helps the artist explore many ideas, sometimes in a circuitous fashion. The artist's inner concept may develop as the work progresses, even though the work outwardly follows a given story. In the process, all levels of the work can emerge. In summary, I make a series to find out what I am thinking.

The *Mexico* series of five prints started out as a pair, and then the landscape opened up to reveal that there was more inside. I began the first two prints of the landscape containing doomed lovers but was surprised when various animal characters insisted on getting into the preparatory drawings, almost squeezing out the star-crossed lovers.

We have constant exposure to images of migration and climate change and in retrospect, I would see my anger and frustration at the lack of solutions. I gradually became in touch with this through the colors and themes, such as erupting volcanoes. There is a tightrope on which humans and other animals are walking in terms of climate change and migration. I also feel that the wall between the USA and Mexico parallels the British barriers to entry for migrants from Africa and the Middle East.

The development of this series was influenced by a visit to Puebla in 2016. The original pair of prints was first inspired by the myths of the separated lovers turning into the volcanoes, Popocatepetl and Iztaccíhuatl. The early sunrise over these volcanoes, miraculously without the usual mist; the stunning colors and shapes of the mountains and the painted houses at Puebla and Cholula captivated me.

When I began working on the theme of the lovers, I was confused at first about why so many animals wanted to come into the picture. They were insistent, and they were moving. I knew that there was more to come but felt blocked at this point. I drew and then finally decided to give the animals their own image. When I am feeling stuck, the most important thing is to keep playing and see what emerges, playing with colors and shapes if I don't know where I am going.

When we say a piece of work is strong, we are partly saying that it expresses something not expressible in words. There is always some translation involved in writing about art. A space of one's own is useful for the initial conception of a piece of work. I have the radio on which occupies and distracts the word-brain, and then my hands and eyes can do their own thinking. I draw the image using lots of lines and rub out the ones I do not want. I then use watercolors



to soothe the page. The main lines of the image are traced to the woodblock which become guidelines. I go to the studio to print early in the morning as I like to mix colors alone. I would say that I am color-led. I make no attempt to match the earlier watercolor; once I begin to squeeze tubes the sensuousness of the colors takes over and I am into a different process. The colors express the emotional mood, the not yet said thoughts and feelings. I like the rhythm of reduction woodcut, cutting out what I want to keep and then printing the next color. I can visualize the end result in a way I have never been able to with using a block for each color.

Once I was working solely with animals, I realized they were migrating. There is companionship but unease in the animals that have left their historic past and mythology and struck out anew. The political issues were stark while I was making this series. In Europe, mass migrations from Africa and the Middle East continued because of war, famine, climate and their economic consequences. One of the follow-on effects of this has been the Brexit divisions in the UK, which may lead to closed borders, although historically the UK has been built on successive waves of migration.

In another print of the *Mexico* series the younger generation of the previous animals appear, walking the tightrope

of fear, performing in trepidation, but with a dollop of showmanship. Beneath, the audience, who are the witnesses, watch uneasily for the outcome in the safety of known citizenship, paralleling how I also watch the news in safety. The hills/mountains have become a safety net; the desert is encroaching; uneasy alliances are made. In the fifth and final image of the series, the migrating animals find ingenious ways to continue their journey in the face of The Wall and Trump.

When I am working, I find that I have started to think about a particular narrative. The narrative becomes a vehicle of investigation to find out what I am thinking. I do not consider myself an illustrator of the narrative. I want to discover why I was interested in it in the first place. I take photos all the time rather than having a sketch book; some images go up onto a board in my workroom at home. Why has something caught my eye? I am interested in what is caught, not expressed, between the words we use to communicate. Working in a series allows the verbal lacunas to resolve into what they are.

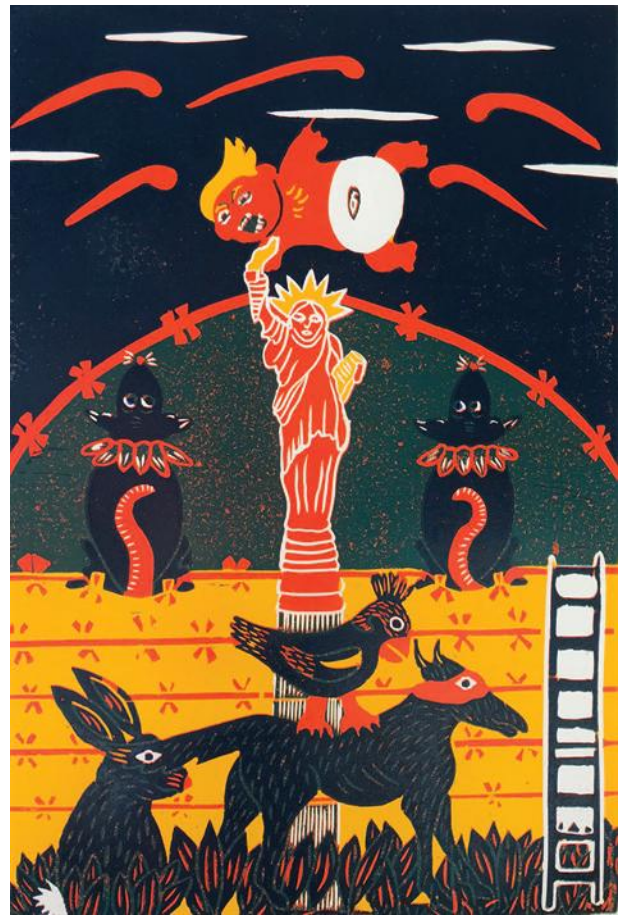
In the *Mexico* series, I explore the surreal nature of modern existence where commodities are global, nations fix boundaries and borders and corporations can have more power over our lives than a legally elected government. I retained my emotional identity by creating a theatre of the

absurd. I put myself into the print with the cutting of the wood and the saturation in the color. In the *Mexico* series I began with a mythological theme around separation, love and loss. These figures became the figures at the side of the stage ushering in what lay beneath the surface. Unusually, I kept the same colors throughout the series, as it was the same landscape widening to show more. A series can enable deeper exploration.

In the series I used a restricted palette of four colors and white, to hold the separate prints in thrall, until I had finished working something out. It was enjoyable to follow this through but also a relief at the end to be free to choose new colors.

The five prints work together as a series of colors, themes and a shared set of imagery, mainly animal forms. The animal characters are re-used so that I get to know them more intimately. They have a life of their own, and I think they might be going to visit Boris Johnson, our current Prime Minister. The animals are partly based on real things in the natural world, a bit cartoon, a bit surreal and a bit influenced by the *Alebrijes* (brightly colored Mexican folk art creatures of fantasy/mythology) of Mexico.

Working in a series allows me to develop an emotional vocabulary of images and to arrange thoughts visually in color. Then I can say, "so that was what I was thinking."



Artist Information

Caroline Case graduated with an MA in Printmaking in 2015 from UWE Bristol, UK. She had a previous career in Art Therapy and Child Psychotherapy. Art practice has always been part of her life, running alongside her work as a therapist with children and families. Etching, reduction woodcut, and letterpress enables her to combine poetry with printing when it worked together. She mainly shows in the South-West of England in Bristol and Bath and she works at Spike Print Studio Bristol on the floating harbor.

carolinecase.com

Image Documentation

Mexico, Popocatepetl 2, woodcut, 11.8" x 17.7", 2018

Mexico, Popocatepetl 1, woodcut, 11.8" x 17.7", 2018

Mexico, Migration, woodcut, 11.8" x 17.7", 2019

Mexico, Tightrope, woodcut, 11.8" x 17.7", 2019

Mexico, The Wall, woodcut, 11.8" x 17.7", 2019



TELLING YARNS

Denise M Smith

Making a series of prints into a cohesive body of work is like writing a story. Each time I make a new print the story continues. When working on a series, ideas come more quickly. I get to pick and choose which ideas are better suited to the intent of the series and I get to fully explore an idea. There's usually no deadline, but when there is one for a show, I can always continue the series after that time.

I primarily work with screenprinting but sometimes combine that with woodblock print. I typically use 10 to 20 color runs in a print, but when I make my drawings I draw them in black and white. I use a photo emulsion process, first creating my drawing using Procreate on my iPad and then printing transparencies. The transparencies are then exposed onto the screen which is coated with photo emulsion and developed. Multiple screens are used for each image. I don't know what my colors will be until I start printing. I have a rough idea, but my color choices often change as the print progresses.

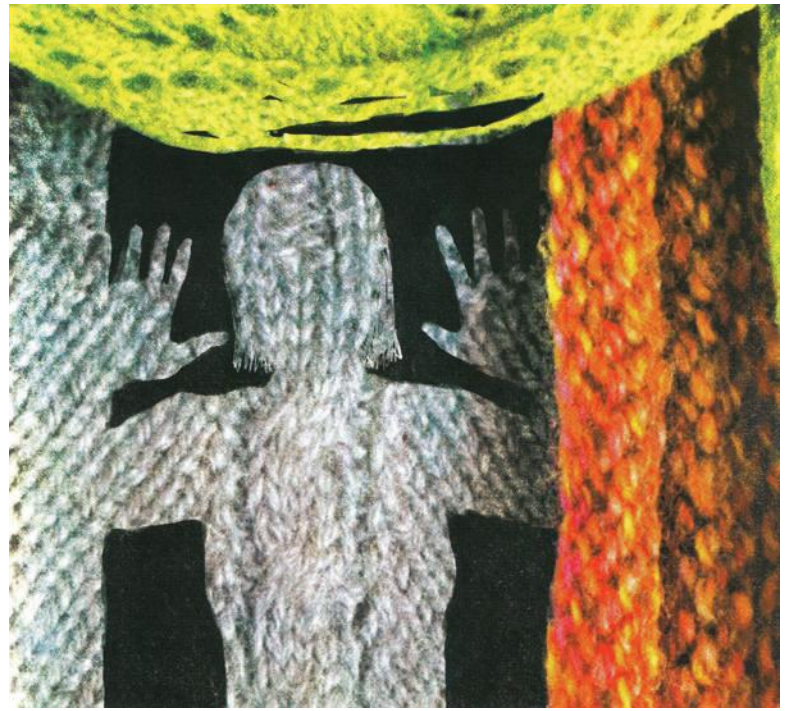
My current series, *Telling Yarns*, uses imagery of traditionally female art forms, knitting, weaving and spun yarn, to give a voice to women's experiences today, as their lives change through aging. The term "telling a yarn", or

"spinning a yarn" is believed to come from sailors back in the 1800s. It refers to telling a story, one that may be exaggerated or altered in some way. In these "yarns" I'm interested in exploring the feelings behind experiences that we don't always share with others. I'm often struck by how even now women's voices are often diminished or unheard.

The story that began the series is *Knitting Tears*. This print was my way of interpreting the pain my best friend was experiencing before she took her life. As this act was so unexpected, I needed to try to piece together and understand what she was feeling. Because she was an avid knitter, I chose to use that imagery in her story. In the print, her tears become her knitting, and then the knitting transforms back into tears.

When I finished that print, I realized I wanted to share more stories. All of the images come from a story. Some address general themes and some come from specific stories. The stories come from me, from friends and from others. A friend was telling me how she felt invisible and regularly gets ignored by people now that she's gotten older and is no longer in the "mating phase" of her life. I put that into a print of a woman standing in the spotlight in the theater but no one is there to see her.

Trapped is different from the others as it was done using CMYK photo process. Although I did quite a bit of

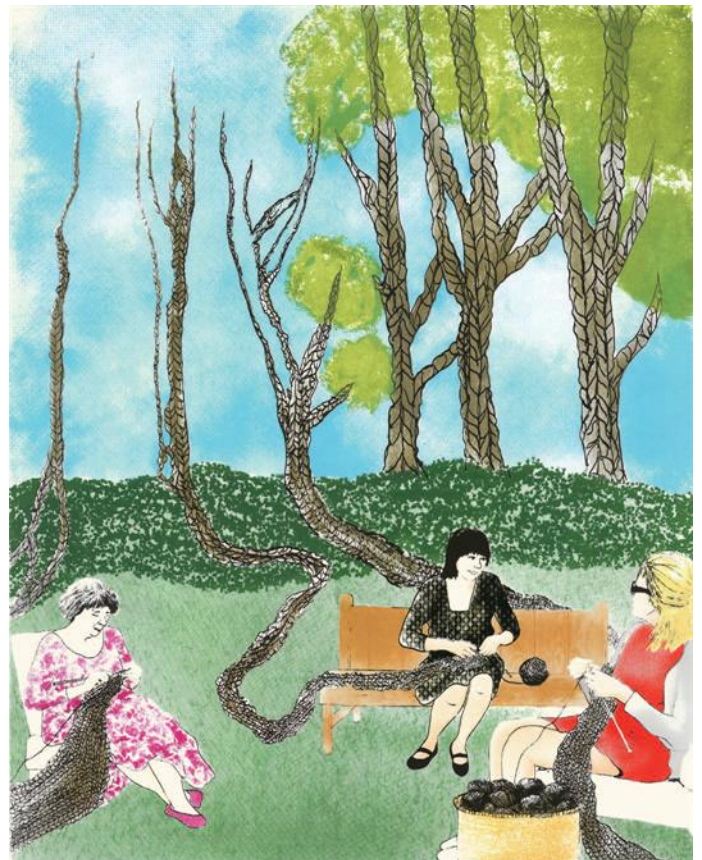


drawing and had lots of detail in the original drawing, the final print has no sign of drawing or detail, it is just the woman and her surroundings made out of knitting. She is completely lost in the yarn which has a weight and heaviness to it. People often feel trapped in a job, in a relationship or even by indecision. Like some of the other stories this one is not unique to women, although historically women have more likely been trapped by their circumstances.

In many of my images the subject looks directly at the viewer challenging them to understand what they want to say. I also use humor to tell some of the stories and I like plays on words. In *Making New Friends* the woman is knitting cats, which are turning into real cats and becoming her friends. I wanted to use the stereotype of single women keeping cats while exploring the loss we feel when we lose friends over the years.

Unraveling is an image of a woman who is knitting herself back together while unraveling at the same time in a continuous loop. There are storm clouds in the background and the color palette is oppressive. I see it as being emblematic of modern American life, especially for women who typically work and do the bulk of raising children and managing the household.

Garden Party came about when I was walking past a yarn shop and saw a group of women sitting inside knitting. I decided to make an image about women creating their own environment. Regardless of what is happening around them they've come together to create something beautiful.





One of my most recent pieces, *Empty Nest*, is a comment on empty nest syndrome. I decided to google “empty nest,” just to see what came up. All the pictures fell into two categories. They were all either weeping mothers, so terribly sad that their child was moving on, or of happy middle age couples, finally alone and ready to get on with their perfect loving relationships where they will do everything together from here on out. This inspired me to create my own version of what I think most of us will experience. The woman is sitting in her nest, which is made out of yarn. She has just finished cleaning the nest. There is a bag of garbage that needs to go out to the bin and the vacuum cleaner is sitting next to the garbage. She finally has a moment to herself and she is enjoying drinking a cup of coffee and reading. She has not noticed that the vacuum cleaner is still on and is sucking up the yarn of her nest.

I’ve been working on this series for two years. Three more drawings are complete and ready to be printed. New ideas keep coming, new experiences offered and things still to be said. I’ll know when it’s time to move on to another project, but for now I am still interested in the “yarns” coming my way.

Artist Information

Denise Smith is a printmaker and photographer. She studied art at the University of California, Santa Cruz, where she received a BA in Fine Art. In her screenprints, narrative in subject matter, she uses a combination of directness, symbolism and humor in her imagery.

Denise is a Teaching Assistant for the Screen Printing program at Cabrillo College, Aptos, CA. She is the President of the Cabrillo Printmaking Club, created to promote printmaking and give students an opportunity to grow and create outside of the classroom.

deniseprintsmith.art/

Image Documentation

All are screenprints

Knitting Tears, 19.5" x 13", 2018

Making New Friends, 20" x 16", 2018

Unraveling, 20" x 16", 2019

Trapped, 12.75" x 14", 2018

Garden Party, 20" x 16", 2018

Embrace, 16" x 20", 2020



PROPELLING A SERIES: PROJECT VOLUMINA

Karen Kunc

My printworks are always made in relationship to the whole of my body of work. I see groups or series having developed at different times and for various purposes, largely brought on by concentrated times for new work, or travel times away from routine or residency opportunities that enable a new focus. I often feel that singular prints I make call for a companion, and so I respond with a similar sized work, or idea that creates a small grouping of prints in which it is interesting to see how they play off each other.

Most recently I set off to deliberately create a series of works inspired by my research in Washington DC, in museums and libraries, while on sabbatical in spring term 2018. My intention for the research was to refresh and inspire a new image bank, as I viewed collections and treasures, and made drawings and photographs. My internal, and perennial, question is always, “what is compelling to my sensibility and ongoing concepts”. My intent was to create my own collection of unique artist books and print series from this time of inspirational immersion. *Project Volumina* was printed back in my own Constellation Studios in Lincoln, Nebraska.

Specifically, I worked in the Smithsonian Institution’s Dibner Library of the History of Science and Technology, which houses an amazing collection of rare books, manuscripts and incunabula (early printed books, not handwritten, before 1501 in Europe). Head Librarian Dr.

Lilla Vekery proved to be a generous guide to significant works in the collection that I could touch and view at my own pace. Similarly, at the Library of Congress (LOC) Rare Book Collection, I met with Dr. Mark Dimunition who viewed my own artist books, and suggested significant works for me to view. I also visited with Katherine Blood in the LOC Prints, Drawings and Photo Division who shared some special treasures along with her great knowledge and interest, while reviewing with me my own prints in the LOC collection.

As a book artist and printmaker, I have always been influenced by historical books and early printed content and illustrations, which are often woodcuts. My research and immersion in viewing and studying such national treasures in these collections was to gain new influences and images, and to develop my own inventive designs and motif references, aiming to transform these found sources by my handwork, printmaking processes and technologies and use of materials into artworks.

I allowed my interests to ramble as I discovered visual references by topic selection, chance encounters, page turning, following obsessive threads of connections and visual stimulus. The text in many of the works I viewed was in Latin, and in Gothic typefaces, so were generally illegible to me, yet allowed for my imaginative deciphering while conveying the sense of preserved knowledge. I enjoyed speculating on scientific illustrations, printed conventions of spatial illusions, systems of charting and mapping, mathematical formula charts, alchemy and astronomy, machinery of war and the building of fortifications, as



well as seeing detailed diagrammatic forms that sparked macroscopic concepts.

My research method on site involved sketching in a notebook and taking digital photographs for my own use. Once back into the studio I established a workflow and discipline, as selections from my drawings resonated and became reworked, drawn to scale and designed into compositions. I developed a material response through carving woodblocks and creating etchings, and then created a printing approach that allowed for evolution and the breaking of my own standards of editioning and consistency. I worked on editioning reduction woodcut prints, with nine impressions for each new print, but only printed five consistently. I created variations on the other impressions, some with only a one color run recorded, some out of registration playfulness by inverting the paper and others through selective inking. As I worked, inventive printing strategies evolved as a pattern of repetition was started for each image and variations occurred. It was lovely, and challenging, to allow this printing flow to happen, to seek changes and surprises within the process of making. *The Project Volumina* series grew to include nine different diptych prints that were editioned to five, one set of nine single-folio, stab sewn bookworks and 40 single sheet monoprints from the plates and blocks.

As aesthetic choices became clear, I trusted my own art-making practice of evolutionary process for an unpredictable and experiential response. I allowed for single layers to stay untouched, or raw isolated shapes simply printed seemingly out of context, but yet within the whole

set the logic and sequences were more visibly evident. I found the way to finish each unique impression with a subtle layer, a touch of color and the right accent from pattern blocks.

Themes that grew in my imagery were mysterious towers, built structures, vessels for distillation, trimmed branches and mapping illusions of waves, winds, clouds and fires. To me, these concepts all seem connected to the perpetual human effort to use and control nature, and have resonance still as our technological means and choices affect our world and well-being, for ill or good. My own perception on the human dilemma of our choices are always the big questions that drive the conceptual and visual expression in my printmaking: how convenience or compromise suggests destructions, borders, attitudes of NIMBY and DIY necessities. I use design elements and contradictions in form to suggest negative and positive effects, growth and decay, geometric vs. organic, density in opposition to voids.

Project Volumina inspired an enrichment and a renewal to my visual inventions. The series, drawn from the immersion into the treasures of the world and interpreted in color printing explorations, flow beyond expectations and offer a poetic tracking of observation and conceptually poignant meanings. The work is a response to the threat and benevolence of Nature, and our own ephemeral materiality and the matter of the physical world.

This series is supported in part through a University of Nebraska-Lincoln Hixson-Lied Faculty Development Travel Grant.



Artist Information

Karen Kunc was born in Omaha, Nebraska. She received her BFA from the University of Nebraska-Lincoln in 1975, and her MFA from Ohio State University in 1977. She is the Cather Professor of Art at the University of Nebraska-Lincoln where she has taught since 1983. Kunc's work is included in public and corporate collections around the world, including the Museum of Modern Art, NYC and Smithsonian Institution, Washington, DC. She has participated in over 200 Print Biennials and Group Exhibitions internationally. She has received Fulbright Awards to Finland and Bangladesh, a Nebraska Arts Council Individual Artist Fellowship Master Award and a NEA/Mid America Arts Alliance Fellowships, among others. Kunc is the owner/director of Constellation Studios, a creative destination for print, paper and book arts in Lincoln, Nebraska, which opened in 2014. karen-kunc.com, constellation-studios.net

Image Documentation

Mythic Tower, woodcut, etching, pochoir, watercolor, 12" x 24", 2018

Distillation, woodcut, etching, pochoir, watercolor, 12" x 24", 2018

Palace Fire, folio: woodcut, etching, pochoir, watercolor, sewn binding, folded 12" x 13", open 12" x 24", 2018

Storm, unique print, woodcut, watercolor, 12" x 12", 2018

Radial, unique print, woodcut, pochoir, watercolor, 12" x 12", 2018



CAPTURING THE 4TH DIMENSION

Toru Sugita

The printmaking process reflects the relationship between light and shadow. The rich tones of black and white in etching and aquatint help me express my interest in temporal space. Creating series of multiple works started when I began using video stills for oil painting and printmaking. My interest in visualizing space was not satisfied by a single frame of a photo as subject, so I started to videotape the space, which captured multiple frames and included movement of my viewpoint and my body. While bicycling with a camcorder in my hand, I videotaped streets of my native town in Japan. Riding as a passenger, I videotaped San Francisco Bay Area freeways from a car. I explored abandoned warehouses and factories in Hunters Point Shipyard with a camcorder. I explored my own *Rope-Drawing* (temporal sculpture made by stretched rope in public spaces) while recording. Then, from the video footage I carefully looked for still frames with the most interesting compositions of shapes and tones. I transferred those compositions to canvas for paintings or copper plates to create etchings and aquatints. I started with a monochromatic oil painting series of streets in my native town. Then I created a series of nine prints of etchings: *Explore & Merge* (my perception of *Rope-Drawing*), 2003; *Frames* (fifteen intaglio prints of shadows of myself going up and down stairs at Hunters Point Shipyard building 101), 2004; *Kagerou* (six images of San Francisco Bay Area freeways and six images of mountains of western Colorado),

2010. When the series of multiple works were displayed, I felt that my interest in the space was better expressed than it would have been by a single image.

I pull out proofs of each state before finalizing an etching. I find that each state proof has its own beauty and expresses my interest differently. I started to display proofs mingled with finished etching prints, not for the purpose of demonstrating the etching and aquatint processes, but to describe the ephemeral and fragile quality of my subjects. I exhibited these series accompanied by video. I used a large wall for my print installation of *Frames* at Berkeley Art Center, CA, 2004, and *Kagerou* at the Western Colorado Center for the Arts, 2011. Around that time moving pictures became an important component of my exhibition. I even experimented with video projection on dancers on stage and outdoor spaces. These installations and projects demonstrate that my interest in space goes beyond three-dimensional. Another dimension, the passing of time, is hiding and showing.

While writing this article, I realized my original aesthetic inspiration is Monet's *Cathedral of Rouen*. The paintings in the series each capture the façade of the Rouen Cathedral at different times of the day and year and reflect changes in its appearance under different lighting conditions. Monet's paintings are not only about light and color, they convey a sense of time.

Michael Yochum, director of Arc Studios in San Francisco, invited me to participate in their *FourSquared* Exhibition, 2016. This exhibition required each artist to produce 16 small works in the same size of the same subject. Because of



size limitation and display format (cluster of four columns by four rows), I decided on a 6" x 6" square for the copper plate size. I had two ideas for the series; one was my small backyard with an empty chair, the other was the San Francisco Bay Bridge east span demolition. I started with a few small backyard images at the end of 2015. Then I tried the Bay Bridge. I was thinking of mingling two subjects to make 16 prints, because I was not sure I would come out with 16 successful compositions of one subject. Even though it was my aesthetic choice, the square format was challenging. I was used to making compositions in a rectangular format. Thus, I struggled for a while as some designs were unsuccessful. After several attempts I found myself enjoying the square format.

After the new east span of the San Francisco Bay Bridge was built, the old span closed in September 2013. The dismantling process was ongoing and the old bridge was shrinking gradually. I had been documenting the status of the old span by photographing and drawing from the bike trail of the new span. My attachment to the ephemeral quality of light and shadow is embodied in the transiency of old architectural sites. I feel moved by the weathered and decayed structure. For me it is the most beautiful stage of architecture releasing its energy, passing from one era to another. Although not functional anymore, the old bridge still had a dignified look. It was standing as an important reminder of the history of the San Francisco Bay Area for many decades. Each time I walked or rode a bicycle on the bridge trail, I found new shapes and spaces between beams and poles leading to new perspectives. I decided to

complete all 16 prints of the old Bay Bridge, even though I did not have all images planned out at the beginning of 2016. I decided to start with what I had, and would add the rest by documenting live before the end of summer. I drove to San Francisco State University every morning during Spring 2016 semester (as a part of my Diablo Valley College sabbatical project). The dismantling process was accelerating at that time and I was able to see the change everyday. I added the last stages of the demolition to the series *Transient Monument* for the *FourSquared* Exhibition, 2016. The 16 prints captured the transformation and disappearance of the bridge from 2013 to 2016.

I remember that I created a set of eight counter-etch lithographs *955 Bunting-Transforming* in 2008. This work was about the house we rented in Grand Junction, Colorado. It was demolished and paved over to be a parking lot. I worked on the same stone to gradually erase the house and to add cars. Even though I lived there for only one year, I had an attachment to the house as we were the last tenant who witnessed the last stage of it.

Because *Transient Monument* was well received, I was invited back to be in *FourSquared All-Stars* in 2019. For this exhibition, I decided to complete the series of *Small Backyard*, which I started in 2015. This series is much more personal than the San Francisco Bay Bridge series, presenting my attachment and excitement to small shadows witnessed in everyday life. It references Jun'ichiro Tanizaki's famous essay *In Praise of Shadows*. "Even at midday cavernous darkness spreads over all beneath the roof's edge, making entryway, doors, walls, and pillars all



but invisible.” The subject is my backyard, documented between 2013 and 2019. After living in a 20-floor apartment complex, I bought a modest house with a small backyard. I was excited to see shadows on the ground from chairs and a shed. I documented my small backyard constantly. The location of chairs shows the traces of our daily activities and times of the day, and the seasons made a variety of different shapes of shadows. This six-year span is long enough to see some changes in my life, even though it is subtle. For example, new table and chairs appeared in the backyard, adding to the chairs the previous tenants left. Our dog started to appear in some images after 2016. I also realize I myself became more domestic in the last few years.

When these two series of 16 prints were completed, I noticed I could mingle the two in exhibitions. I started to experiment in my show in Kyoto this summer. I could also present diptych or triptych images by using any of these 32 images. Juxtaposition of images may challenge my vision and give new perspective to my work. I notice there are stories and connections existing between two series. The possibilities are phenomenal. I learned so much by working in this restricted format the last few years. At the same time I exhausted the possibilities of staying within the format and I became curious to the possibilities of outside of the box. This may lead me to move out from square, rectangular, even two-dimensional possibilities and to explore again the third and forth dimension.

Artist Information

Toru Sugita, a painter and a printmaker, is originally from Japan. Toru is known for his black and white intaglio and wood engraving prints that feature strong architectural elements. He resides in the San Francisco Bay Area. He has been an artist educator for 14 years and is currently in charge of establishing the printmaking program at Diablo Valley College in Pleasant Hill, California.

torusugita.net

Image Documentation

Transient Monument #1–16, etching and aquatint, 6" x 6", each image, 2016

Transient Monument #15, etching and aquatint, 6" x 6", 2016

Small Backyard #15, etching and aquatint, 6" x 6", 2016

Small Backyard #1–16, etching and aquatint, 6" x 6", each image, 2016–19

Kagerou B1–6, etching and aquatint, 6" x 8", each image, 2009–11



THE VOCABULARY OF SADNESS

Liz Wolf

On a trip to Mexico I noticed a piñata in the shape of a male figure hung in the backyard of a house. I was taken with the image. I took a few photos which I later examined and printed. These became the basis of a series of prints and a book I made.

I morphed the piñata image into a gingerbread man with slashes and crosses, printed from a plastic stencil I cut out. This became the *Golem* series. Each of these prints was a combination of the gingerbread figure with a unique extra image: a fat girl in a party dress, two farmers, two girls in polka dot dresses, a man standing over a prone girl.

What do these images, set against the gingerbread man mean? I wondered myself as I paired them. I had been searching the internet for photos, old catalogues for diagrams, old family photos, anything that resonated with me. I was collecting images to create a vocabulary; each image was a word or phrase that when printed together created a poem, a lyric, perhaps a haiku. While not stopping to dissect the decisions, I was carried along by the certainty of each choice.

The gingerbread man was wounded and disfigured by cuts and scars. I bandaged his hands and gave him feet. In one print, he has his arm around a polka dot dressed girl. I named this print *Me and My Shadow*—totally autobiographical. All the *Golem* prints included my shadow (the wounded gingerbread man) and a me substitute in a different guise.

My growing collection of images was becoming a reference library for new prints. I collected nouns and verbs.

Nouns

I searched for images of young girls that I used to represent myself, plucking them from online photos that I then cut, curated and delineated using Photoshop. I was drawn to the young woman image in the polka dot dress. She reminded me of my mother in such a dress from the 30s. I loved another character, the shiny-haired, angelic little girl in the short dress. I named her Ida. I named another, a solemn wavy haired young woman, Bertha. They evoked a bygone era and they haunted me.

At the time, I was teaching a printmaking class to art teachers, and in “show and tell” one of my students brought a photo of a thirties-era group of clowns. I had never seen such a sad image. This began a search for clown images, including photos of famous clowns from this time period, to use as materials for prints. I used the typewriter image to represent potential. The pages of a math book represented the scientific direction that I did not take in my career.

Verbs

I used several different mechanics to animate the images in my prints. In the series *Angels*, naked, tattooed figures wearing wings, including Ida and Bertha, are the angels. For each print, a Plexiglass plate was inked multiple times and run through the press to apply transparent layers. Pronto plate lithography was used to overlay certain images from my lexicon. Some wings have overlays of bird wing diagrams. Metaphoric images of typewriters, clowns, and



bird cages figure in the prints. Bertha and Ida have tattoos or appear naked through printed overlays. Adjusting size and repetition also were used to create a narrative. A crowd of tiny Idas are captured and escaping from a bird cage, under the shadow of a menacing clown chanting incantations.

For the series *Ladies on Line*, I drew a contour of the Bertha figure, repeating it, changing its orientation, texture and color. One Bertha wears a transparent paper doll dress that bears the label wife. Overlapping, interwoven, and transparent figures and graphic elements shape the atmosphere of these prints. Clowns, typewriters and math book pages show up in these prints, and move through each of the other series. The Bertha image stands in line with her shaped image. "Image in image" of a piece of the clown photo in the shape of the Bertha combines two images. A laughing clown inserts himself into the line. In the series, *Clowns*, the repeated use of a shaped and twisted rope divides a large, intimidating clown from some of the original images: fat girl, polka dot dressed girls, sad clowns. Why do I use certain symbols in certain prints? I am intuitive and visual. Themes such as an angel/devil dichotomy, are illustrated by innocent girl versus menacing clowns and ethereal wings versus tattooed and naked figures. The endless drudgery of waiting in line and being

a nonentity, with a label of wife or mother speak of me. Being trapped in a bird cage, the subsequent struggle to escape, and finding wings to fly away are recurring themes. Clowns appear both as figures that mask who they really are and evocations of magic and power.

Having gathered a group of images, an autobiographical vocabulary, I had no idea what I would do with them. I found that the story revealed itself to me, moving from series to series, and the images juxtaposed next to each other created a language of puzzlement, pain and sorrow.

A Word On Materials And Technique

Pronto plates are a perfect substrate for lithographic processes. They are cheap, disposable and come in many sizes. They capture an image from a computer or copier allowing a seamless combination of drawn images and photos. They are transparent and easily aligned, so subsequent passes through the press are perfectly registered. Multiple copies can be printed from one plate, and if the original plate is damaged it can be easily reproduced.

I use Charbonnel inks for their richness of color and compatibility with the lithographic qualities of the pronto plates. These plates are easy to print using a lightly inked brayer and damp sponging after each roll. Dampened paper and a tight roll through an etching press produce a very satisfactory image.



Artist Information

Elizabeth Wolf (MFA, Queens College) is a mother of five, a breast cancer survivor, an art educator and a printmaker. Liz utilizes her life experience to lead classes and workshops in printmaking, book arts and textile arts for both children and adults across the Mid-Atlantic region. She expresses herself through mixed-media monoprints, typically utilizing lithography, screenprinting and photogravure in her works. Her prints appear in shows across the United States and Israel. Liz founded the North Carolina Printmakers Guild in the 1990s, was a faculty member of the Virginia Museum of Fine Arts outreach program in the 2000s, is a fellow at the Virginia Center for the Creative Arts and more recently was a teaching fellow at Glen Echo Park and the Yellow Barn Studio in Glen Echo, Maryland. Liz now lives in Baltimore and devotes her time as a private art instructor to her six grandchildren.

lizwolfgraphics.com

Image Documentation

Two Conjurers with Caged Idas, monoprint with pronto plate lithography, 22" x 15", 2005

Angel Girl (Ida) with Typewriter, monoprint with pronto plate lithography, 22" x 15", 2005

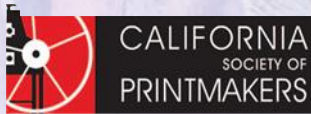
Caged Idas Escaping with Wings, monoprint with pronto plate lithography, 22" x 15", 2005

Ida, Two Puppets and Cage, monoprint with pronto plate lithography 22" x 15", 2005



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